THE INTERNATIONAL MUSIC RECORD WEEKLY

THE DIRECTORY

1980-81

INTRODUCING 1ST ANNUAL GUIDE TO BRAZIL
ELTON JOHN
ALBUM
21 AT 33
NEW SINGLE
SARTORIAL ELOQUENCE
(DON'T YA WANNA
PLAY THIS GAME?)
SING IT!

TOURING THIS FALL
WITH
RAY COOPER
DEE MURRAY
JAMES NEWTON HOWARD
NIGEL OLSSON
RICHIE ZITO
Dear Friends,

As we enter this new decade with the 38th annual Cash Box Directory, it is clear that the music industry is in a period of transition. The phenomenal growth and prosperity of the '60s and '70s have fallen prey to shifting economic conditions. The realities of international petroleum economics and worldwide recession have introduced few factors into the equation.

Much has changed as we enter the '80s. Many companies listed last year in the Cash Box Directory aren't listed this year — they've gone out of business. The number of new firms can't make up the loss entirely. Many of the people who worked in the industry a year ago are now, too. Economics have eliminated them via label cutbacks. What we have now is a tighter, more streamlined industry standing at the end of an era, but anxiously looking forward to the next.

Many things have changed, but not all for the worst. While there have been many casualties along the way, there are also exciting new prospects for the coming decade. Technological advances and new methods developed to counteract the economic recession hold promise for tomorrow.

The National Assn. of Recording Merchandisers (NARM) “Give the Gift of Music” campaign provides a vehicle for the expansion of the record and tape market during the coming years. It has been gratifying to see the industry rally around a common cause and work for the common good. Cooperation can only help during tough economic times.

From the standpoint of developing technologies, the potential of video, high quality digital recordings and AM stereo can only help in the times to come. These advances may signal a technological revolution in the years ahead, and the more ways music can be presented to the public, the better it will be for the industry.

Cash Box is proud to be of service to the industry in these changing times. The old ways are going, but what's happening now can lead to an exciting new era. Cash Box has served the industry for the last 38 years, and we look forward to many more. On the threshold of the new decade, I, along with the entire staff at Cash Box, pledge to do our best in our way to help create the industry of the '80s.

George Albert
President and Publisher
and they said
"Rock Music will never last on T.V."

DON KIRSHNER'S
ROCK CONCERT
THE BEST IN MUSIC
AND COMEDY
COMMENCING OUR
9th YEAR
OF PRODUCTION
JULY, 1980

Don Kirshner Entertainment Corp.
1370 Ave. of the Americas
New York, New York 10019
(212) 489-0440
9000 Sunset Blvd.
Hollywood, California 90069
(213) 278-4160

Distributed By:
Syndicast Services Inc.
919 3rd Avenue
New York, N.Y. 10022
(212) PL1-3394
MOTOWN RECORDS SUMMER 1980 CATALOGUE
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*Only available in M7-726 Y5 Deluxe Package at this time.*
## Motown New Releases

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<td>GREATEST HITS FROM THE BEGINNING, VOL. 1* — The Miracles (2 Record Set)</td>
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<td>TOTALLY TATA — Tata Vega</td>
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*Specially Priced Two Record Set*
Her new album is hot!

On Motown Records and Tapes

PRODUCED BY
BERNARD EDUVAROS
AND NILE RODGERS

FOR THE CHIC ORGANIZATION, LTD.

by Rasa Tftarra and Diana Ross
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**Gordy**

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Watch for the unveiling of the new Stevie Wonder album

coming soon
### Soul

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<td>GLADYS KNIGHT &amp; THE PIPS GREATEST HITS – Gladys Knight &amp; The Pips</td>
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<td>NEITHER ONE OF US – Gladys Knight &amp; The Pips</td>
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### Natural Resources

(Specially Priced Line)

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<td>WHERE DID OUR LOVE GO – Diana Ross &amp; The Supremes</td>
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<td>I'LL TRY SOMETHING NEW – Smokey Robinson &amp; The Miracles</td>
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<td>IT TAKES TWO – Various Artists</td>
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### Natural Resources (Specially Priced Line)

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<td>MIGHTY MOTOWN — Various Artists</td>
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<td>DISCO PARTY — Various Artists</td>
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<td>IN LOVE — Various Artists</td>
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<td>T.C.B. — Diana Ross &amp; The Supremes with The Temptations</td>
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### Disco Party Pac

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### Superstar Series

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<td>What Does It Take To Win Your Love/These Eyes</td>
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<td>Baby, I'm For Real/The Bells</td>
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<td>Friendship Train/You Need Love Like I Do</td>
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<td>Gotta Hold On To This Feeling</td>
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<td>Needle In A Haystack</td>
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<td>Since I Lost You, Girl/Greetings (This Is Uncle Sam)</td>
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<td>Bye Bye Baby/The One Who Really Loves You</td>
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<td>Jamie/Just Ain't Enough Love</td>
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<td>MARY WELLS</td>
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### Motown's Yesteryear Series

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<td>I Wish/Sir Duke</td>
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Diana Ross & The Supremes

Volume 2
Marvin Gaye & Tammi Terrell

Volume 3
Edwin Starr

Volume 4
Frankie Valli & The Four Seasons

Volume 5
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Volume 6
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Volume 14
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Volume 15
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Celebrating Motown's Twentieth Anniversary

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<td>HC</td>
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<tr>
<td>Songs In The Key Of Life</td>
<td>T13-340C</td>
<td>C2</td>
<td>T15-340</td>
<td>ET</td>
<td>T15-340</td>
<td>EC</td>
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<td>Someday at Christmas</td>
<td>T7-362</td>
<td>R1</td>
<td>T7-362</td>
<td>HT</td>
<td>T7-362</td>
<td>HC</td>
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</tbody>
</table>
Polls & Awards

CASHBOX
38TH ANNIVERSARY EDITION 1980-81
TOP GROUP
1. Blondie • Chrysalis
2. Pink Floyd • Columbia
3. Queen • Elektra
4. Eagles • Asylum
5. Spinners • Atlantic

SPECIAL ENCORE AWARD
1. Smokey Robinson • Tamla/Motown
2. Jimmy Ruffin • RSO

TOP NEW GROUP
1. Air Supply • Arista
2. Pretenders • Sire
3. Clash • Epic

MOST PROMISING GROUP
1. Cretones • Planet
2. B-52’s • Warner Bros.
3. Romantics • Nemperor/CBS
4. Tommy Tutone • Columbia
5. Motors • Virgin

TOP AOR GROUP
1. Pink Floyd • Columbia
2. Queen • Elektra
3. Tom Petty & The Heartbreakers • Backstreet/MCA
4. Pretenders • Sire
5. Clash • Epic

TOP A/C GROUP
1. Eagles • Asylum
2. Dr. Hook • Capitol
3. Air Supply • Arista
4. Kool & The Gang • De-Lite/Mercury
5. Little River Band • Capitol

TOP INSTRUMENTAL GROUP
1. James Last Band • Polydor
2. Spyro Gyra • MCA

TOP DUO
1. Teri DeSario & KC • Casablanca
2. Captain & Tennille • Casablanca
3. Billy Preston & Syreeta • Motown
4. Kenny Rogers & Kim Carnes • United Artists
5. Lipps Inc. • Casablanca

TOP A/C DUO
1. Captain & Tennille • Casablanca
2. Billy Preston & Syreeta • Motown
3. Kenny Rogers & Kim Carnes • United Artists
4. Teri DeSario & KC • Casablanca
5. Andy Gibb/Olivia Newton-John • RSO

R&B CROSSOVER
1. Spinners • Atlantic
2. Kool & The Gang • De-Lite/Mercury
3. Whispers • Solar
4. Ray, Goodman & Brown • Polydor
5. Shalamar • Solar

TOP COUNTRY CROSSOVER
1. Oak Ridge Boys • MCA
2. Glen Campbell & Rita Coolidge • Capitol
3. Bellamy Brothers • Warner Bros./Curb

TOP B/C CROSSOVER DUO
1. Billy Preston & Syreeta • Motown
2. Peaches & Herb • Polydor

TOP INSTRUMENTALIST
1. Chuck Mangione • A&M
bravo  James last

NUMBER ONE TOP INSTRUMENTAL GROUP OF THE YEAR ON POP SINGLES
TOP FEMALE VOCALIST
1. Linda Ronstadt • Asylum
2. Dionne Warwick • Arista
3. Donna Summer • Casablanca
4. Bette Midler • Atlantic
5. Pat Benatar • Chrysalis

TOP NEW FEMALE VOCALIST
1. Pat Benatar • Chrysalis
2. Charlie Dore • Island

TOP AOR FEMALE
1. Linda Ronstadt • Asylum
2. Pat Benatar • Chrysalis
3. Grace Slick • RCA

TOP A/C FEMALE
1. Dionne Warwick • Arista
2. Anne Murray • Capitol
3. Bernadette Peters • MCA
4. Melissa Manchester • Arista

TOP COUNTRY FEMALE
1. Anne Murray • Capitol
2. Dolly Parton • RCA
3. Dottie West • United Artists
4. Crystal Gayle • Columbia

TOP B/C CROSSOVER FEMALE VOCALIST
1. Patrice Rushen • Elektra
2. Chaka Khan • Warner Bros.
3. Stephanie Mills • 20th Century-Fox

TOP MALE VOCALIST
1. Michael Jackson • Epic
2. Billy Joel • Columbia
3. Kenny Rogers • United Artists
4. Bob Seger • Capitol
5. Kenny Loggins • Columbia

TOP NEW MALE
1. Rupert Holmes • MCA
2. Christopher Cross • Warner Bros.
3. Gary Numan • Atco/Atlantic
4. Steve Forbert • Nemperor

TOP A/OR MALE
1. Billy Joel • Columbia
2. Bob Seger • Capitol
3. Boz Scaggs • Columbia
4. Gary Numan • Atco/Atlantic
5. Elton John • MCA

TOP A/C MALE
1. Kenny Rogers • United Artists
2. Dan Fogelberg • Full Moon/Epic
3. Rupert Holmes • MCA
4. Frank Sinatra • Reprise/Warner Bros.
5. Neil Diamond • Columbia

TOP B/C MALE CROSSOVER
1. Michael Jackson • Epic
2. Smokey Robinson • Tamla/Motown
3. Stevie Wonder • Tamla/Motown
4. Prince • Warner Bros.
5. Isaac Hayes • Polydor

MOST PROMISING MALE VOCALIST
1. Robbie Dupree • Elektra
2. Rocky Burnette • EMI-America
3. Bruce Cockburn • Millennium/RCA
4. Photoglo • 20th Century/RCA
5. George Burns • Mercury

TOP COUNTRY CROSSOVER MALE
1. Kenny Rogers • United Artists
2. Mac Davis • Casablanca
3. Eddie Rabbitt • Elektra
4. Mickey Gilley • Epic
5. Jimmy Buffett • MCA
Pat Benatar: #1 Top New Female Vocalist—Pop Albums
Pat Benatar: #1 Top New Female Vocalist—Pop Singles
The Band: Neil Geraldo/Myron Grombacher/Roger Capps/Scott St. Clair Sheets

"Congratulations"

RICK NEWMAN / MANAGEMENT / CATCH A RISING STAR
TOP GROUP
1. Pink Floyd • Columbia
2. Eagles • Asylum
3. Tom Petty & The Heartbreakers • Backstreet/MCA
4. Styx • A&M
5. Whispers • Solar
6. Heart • Epic
7. Fleetwood Mac • Warner Bros.
8. Jefferson Starship • Grunt/RCA
9. Rush • Mercury
10. Van Halen • Warner Bros.
11. Journey • Columbia
12. Led Zeppelin • Swan Song/Atlantic
13. Isley Brothers • T-Neck
14. Brothers Johnson • A&M
15. Pretenders • Sire
16. J. Geils Band • EMI-America
17. Knack • Capitol
18. Aerosmith • Atlantic
19. Ray, Goodman & Brown • Polydor
20. Genesis • Atlantic
21. Rufus & Chaka Khan • MCA
22. ZZ Top • Warner Bros.
23. Shalamar • Solar
24.Beatles • Capitol
25. Grateful Dead • Arista
27. Con Funk Shun • Mercury
28. The Clash • Epic
29. Ray Parker, Jr. & Raydio • Arista
30. Utopia • Bearsville

TOP NEW GROUP
1. Pretenders • Sire
2. The Clash • Epic
3. Air Supply • Arista
5. Joe Perry Project • Columbia
6. Romantics • Kemperor
7. Sugarhill Gang • Sugar Hill
8. Hiroshima • Arista
10. Specials • Chrysalis

TOP A/C GROUP
1. Eagles • Asylum
2. Fleetwood Mac • Warner Bros.
3. Air Supply • Arista
4. Firefall • Atlantic
5. Little River Band • Capitol

TOP MIXED GROUP
1. Blondie • Chrysalis
2. Heart • Epic
3. Fleetwood Mac • Warner Bros.
4. Pretenders • Sire
5. Rufus & Chaka Khan • MCA

TOP BLACK CONTEMPORARY CROSSOVER GROUP
1. Whispers • Solar
2. Isley Brothers • T-Neck
3. Brothers Johnson • A&M
4. Ray, Goodman & Brown • Polydor
5. Rufus & Chaka Khan • MCA

TOP COUNTRY CROSSOVER GROUP
1. Oak Ridge Boys • MCA
2. Statler Brothers • Mercury
3. Danny Davis & Willie Nelson • RCA

TOP AOR GROUP
1. Pink Floyd • Columbia
2. Eagles • Asylum
3. Tom Petty & The Heartbreakers • Backstreet/MCA
4. Styx • A&M
5. Heart • Epic

TOP FEMALE GROUP
1. Sister Sledge • Cotillion
2. The Emotions • ARC/Columbia
3. Alton McClain & Destiny • Polydor

TOP INSTRUMENTALIST
1. Chuck Mangione • A&M
2. Ronnie Laws • United Artists
3. Grover Washington, Jr. • Elektra
5. Earl Klugh • United Artists

TOP INSTRUMENTAL GROUP
1. Spyro Gyra • MCA
2. Pat Metheny Group • ECM/Warner Bros.
3. Jeff Lorber Fusion • Arista
4. Passport • Atlantic
5. Ktitehawk • EMI-America

MOST PROMISING MIXED GROUP
1. Shalamar • Solar
2. The Specials • Chrysalis
3. Sue Saad & The Next • Planet
4. Selecter • Chrysalis
5. The Tourists • Epic

MOST PROMISING GROUP
1. Def Leppard • Mercury
2. Spider • Dreamland
3. The Fools • EMI America
4. The Cretones • Planet
5.

ENTERTAINER OF THE YEAR

FEMALE
1 Linda Ronstadt • Asylum
2 Donna Summer • Casablanca
3 Pat Benatar • Chrysalis

MALE
1 Bob Seger • Capitol
2 Boz Scaggs • Columbia
3 Elton John • MCA

GROUP
1 Eagles • Asylum
2 Dooble Brothers • Warner Bros.
3 Tom Petty & The Heartbreakers • Backstreet/MCA
Congratulates its family of winners

BLONDIE
ALICE COOPER
BURTON CUMMINGS
YVONNE ELLIMAN
TEDDY PENDERGRASS
CAROLE BAYER SAGER
### TOP MALE VOCALIST
1. Kenny Rogers • United Artists
2. Michael Jackson • Epic
3. Bob Seger • Capitol
4. Billy Joel • Columbia
5. Dan Fogelberg • Full Moon/Epic
6. Eric Clapton • RSO
7. Christopher Cross • Warner Bros.
8. Boz Scaggs • Columbia
9. Neil Diamond • Columbia
10. Kenny Loggins • Columbia
11. Pete Townshend • Atco
12. Neil Young • Reprise
13. Jermaine Jackson • Motown
14. Elvis Costello • Columbia
15. Warren Zevon • Asylum

### TOP NEW MALE VOCALIST
1. Christopher Cross • Warner Bros.
2. Prince • Warner Bros.
3. Gary Numan • Atco
4. George Burns • Mercury
5. D.L. Byron • Arista

### MOST PROMISING MALE VOCALIST
1. Steve Forbert • Nemperor
2. Steve Walsh • Kirshner
3. John Cougar • Riva/Mercury
4. Willie Nile • Arista

### TOP BLACK CONTEMPORARY MALE CROSSOVER
1. Michael Jackson • Epic
2. Jermaine Jackson • Motown
3. Smokey Robinson • Motown
4. Prince • Warner Bros.
5. Teddy Pendergrass • Philadelphia Int'l

### TOP COUNTRY MALE CROSSOVER
1. Kenny Rogers • United Artists
2. Waylon Jennings • RCA
3. Larry Gatlin • Columbia
4. Mac Davis • Casablanca
5. Ray Stevens • RCA

### TOP AOR MALE VOCALIST
1. Bob Seger • Capitol
2. Billy Joel • Columbia
3. Eric Clapton • RSO
4. Boz Scaggs • Columbia
5. Pete Townshend • Atco

### TOP A/C MALE VOCALIST
1. Kenny Rogers • United Artists
2. Dan Fogelberg • Full Moon/Epic
3. Christopher Cross • Warner Bros.
4. Neil Diamond • Columbia
5. Kenny Loggins • Columbia

### TOP DUO
1. Lippis Inc. • Casablanca
2. Roberta Flack & Donny Hathaway • Atlantic
3. Captain & Tennille • Casablanca
4. Natalie Cole & Peabo Bryson • Capitol
5. Bob James & Earl Klugh • Tappan Zee/Columbia

### TOP NEW DUO
1. Lippis Inc. • Casablanca
2. Two Tons O' Fun • Honey/Fantasy
3. Cherie & Marie Currie • Capitol

### TOP SOUNDTRACK
1. American Gigolo • Polydor
2. The Rose • Atlantic
3. Urban Cowboy • Full Moon/Asylum
4. Electric Horseman • Columbia
5. The Empire Strikes Back • RSO
6. Star Trek: The Motion Picture • Columbia
7. Coal Miner's Daughter • MCA
8. All That Jazz • Casablanca
10. Fame • RSO

### TOP COMEDY/NOVELTY
1. Mickey Mouse Disco • Disneyland
2. John Denver & The Muppets • RCA
4. Gallagher • United Artists
5. Father Guido Sarducci • Warner Bros.

### TOP COMPILATION
1. No Nukes: The MUSE Concerts For A Non-Nuclear Future • Asylum
2. 20/20 — Twenty No. 1 Hits From Twenty Years At Motown • Motown
3. RSO Chartbusters • RSO

### TOP POP ALBUM AWARD WINNERS
1. Linda Ronstadt • Asylum
2. Donna Summer • Casablanca
3. Pat Benatar • Chrysalis
4. Barbra Streisand • Columbia
5. Stephanie Mills • 20th Century-Fox
6. Grace slick • RCA
7. Angela Bollini • GRP/Arista
8. Emmylou Harris • Warner Bros.
9. Patrice Rushen • Elektra
10. Anne Murray • Capitol
11. Phyllis Hyman • Arista
12. Jane Oliver • Columbia
13. Teena Marie • Gordy/Motown
14. Dolly Parton • RCA
15. Millie Jackson • Spring/Polydor
#1 CW ENTERTAINER OF THE YEAR

POP ALBUMS
#1 TOP MALE VOCAL
#1 TOP COUNTRY MALE C/O
#1 TOP A/C MALE VOCAL

POP SINGLES
#1 TOP COUNTRY MALE C/O
#1 TOP A/C MALE VOCAL
# Black Contemporary

## TOP VOCAL GROUP
1. Whispers • Solar
2. Ray, Goodman & Brown • Polydor
3. Rufus & Chaka • MCA
4. Shalamar • Solar
5. Brothers Johnson • A&M
6. Kool & The Gang • De-Lite/Mercury
7. Twenny nine featuring Lenny White • Elektra
8. Spinners • Atlantic
9. Slave • Atlantic
10. Isley Bros. • T-Neck/CBS
11. The Bar-Kays • Mercury
12. The Gap Band • Mercury
13. The O'Jays • Philadelphia Int'l
14. GO • Arista
15. Parliament • Casablanca
16. Sister Sledge • Atlantic
17. Cameo • Chocolate City/Casablanca
18. Ray Parker Jr. & Raydio • Arista
19. The Sugar Hill Gang • Sugar Hill
20. Commodores • Motown
21. Vaughan Mason & Crew • Brunswick
22. Tavares • Capitol
23. Con Funk Shun • Mercury
24. Dramatics • MCA
25. Manhattans • Columbia
26. Pleasure • Fantasy
27. Sky • Salsoul
28. LTD • A&M
29. Fatback • Spring/Polydor
30. Invisible Man's Band • Mango

## TOP MALE VOCALIST
1. Michael Jackson • Epic
2. Prince • Warner Bros.
3. Smokey Robinson • Tamla/Motown
4. Narada Michael Walden • Atlantic
5. Leon Haywood • 20th Century-Fox
6. Stevie Wonder • Motown
7. Jermaine Jackson • Motown
8. Ronnie Laws • United Artists
9. Peabo Bryson • Capitol
10. Isaac Hayes • Polydor
11. Rick James • Motown
12. Kenny Loggins • Columbia
13. Teddy Pendergrass • Phila. Int'l
14. George Duke • Epic
15. Ben E. King • Atlantic

## TOP NEW MALE VOCALIST
1. Prince • Warner Bros.
2. Jerry Knight • A&M
3. Al Johnson • Columbia
4. Chuck Cissell • Arista

## TOP NEW GROUP
1. Twenny nine featuring Lenny White • Elektra
2. Vaughan Mason & Crew • Brunswick
3. Sky • Salsoul
4. Invisible Man's Band • Mango
5. Lipp Inc. • Casablanca
6. Inner Life • Prelude
7. Nature's Divine • MCA
8. Sequence • Sugar Hill
9. The S.O.S. Band • Tabu/CBS

## TOP POP CROSSOVER
1. Kenny Loggins • Columbia
2. Herb Alpert • A&M
3. Teri DeSario & KC • Casablanca
4. Dr. Hook • Capitol
5. Ambrosia • Warner Bros.

## TOP DUO
1. Roberta Flack & Donny Hathaway • Atlantic
2. Natalie Cole & Peabo Bryson • Capitol
3. Ashford & Simpson • Warner Bros.
4. Donna Summer & Barbra Streisand • Columbia
5. Al Johnson & Jean Carn • Columbia

## TOP NEW DUO
1. Al Johnson & Jean Carn • Columbia
2. Teri DeSario & KC • Casablanca

## TOP FEMALE VOCALIST
1. Patrice Rushen • Elektra
2. Phyllis Hyman • Arista
3. Donna Summer • Casablanca
5. Stephanie Mills • 20th Century-Fox
6. Angela Bofill • GRP/Arista
7. Norma Jean • Bearsville
8. Dionne Warwick • Arista
9. Teena Marie • Motown
10. Natalie Cole • Capitol

## TOP NEW FEMALE VOCALIST
1. Ava Cherry • Curtom/RSO
2. Ren Woods • ARC/Columbia
3. Stacy Lattisaw • Cotillion/Atlantic

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**Singles Awards**
Congratulations on being Number One

New Female Vocalist on Black Contemporary Singles

Curtom Records
TOP GROUP
1. The Whispers • Solar
2. Rufus & Chaka Khan • MCA
3. The Gap Band • Mercury
4. Parliament • Casablanca
5. Brothers Johnson • A&M
6. Ray, Goodman & Brown • Polydor
7. Shalamar • Solar
8. Kool & The Gang • De-Lite/Mercury
9. Bar-Kays • Mercury
10. Slave • Atlantic
11. O'Jays • Epic
12. The Isley Bros. • T-Neck/CBS
13. Sister Sledge • Cotillion/Atlantic
14. Commodores • Motown
15. GQ • Arista
16. Spinners • Atlantic
17. Ray Parker Jr. & Raydio • Arista
18. Con Funk Shun • Mercury
19. Funkadelic • Warner Bros.
20. Dramatics • MCA
21. Skyy • Salsoul
22. Tavares • Capitol
23. Twennynine featuring Lenny White • Elektra
24. Manhattans • Columbia
25. Fatback • Spring/Polydor

TOP FEMALE VOCALIST
1. Donna Summer • Casablanca
2. Angela Bofill • GRP/Arista
3. Patrice Rushen • Elektra
4. Phyllis Hyman • Arista
5. Stephanie Mills • 20th Century-Fox
6. Millie Jackson • Spring/Polydor
7. Dionne Warwick • Arista
8. Teena Marie • Motown

TOP MALE VOCALIST
1. Michael Jackson • Epic
2. Prince • Warner Bros.
3. Smokey Robinson • Tamla/Motown
4. Teddy Pendergrass • Epic
5. Stevie Wonder • Tamla/Motown
6. Narada Michael Walden • Atlantic
7. Jermaine Jackson • Motown
8. Rick James • Motown
9. Lou Rawls • Epic
10. Isaac Hayes • Polydor

TOP NEW MALE VOCALIST
1. Prince • Warner Bros.
2. Al Johnson • Columbia
3. Jerry Knight • A&M
4. Kenny Oss • Bearsville

ENTERTAINER OF THE YEAR

FEMALE
1 Donna Summer • Casablanca
2 Diana Ross • Motown
3 Chaka Khan • Warner Bros.

MALE
1 Teddy Pendergrass • Philadelphia Int'l/Epic
2 Smokey Robinson • Motown
3 George Benson • Warner Bros.

GROUP
1 Earth, Wind And Fire • ARC/Columbia
2 Parliament • Casablanca
3 The Jacksons • Epic

TOP DUO
1. Natalie Cole & Peabo Bryson • Capitol
2. Roberta Flack & Donny Hathaway • Atlantic
3. Ashford & Simpson • Warner Bros.
4. Isaac Hayes & Millie Jackson • Polydor
5. Peaches & Herb • Polydor/MVP
SOLAR RECORDS

CONGRATULATES

THE WHISPERS

#1 Top Vocal Group BLACK CONTEMPORARY - Singles
#1 Top Vocal Group BLACK CONTEMPORARY - Albums
#1 BLACK CONTEMPORARY Crossover Group Pop - Albums

AND

SHALAMAR

#1 Most Promising Mixed Group - POP ALBUMS
#1 Top Group - DISCO
TOP 40 ALBUMS
1. O Sole Mio: Luciano Pavarotti • London
2. Annie's Song: James Galway • RCA
3. Berg: Lulu • DG
4. Verdi: Don Carlos • Angel
5. Rampal: Rampal's Greatest Hits • Columbia
6. Rossini: Otello • Philips
7. Massenet: Werther • Angel
8. Tchaikovsky: 1812 Overture • Telarc
9. Von Stade: Italian Opera Arias • Columbia
10. Galway: Song of the Seashore and Other Melodies Of Japan • RCA
11. Mozart: Don Giovanni • Columbia
12. Strauss: Four Last Songs • Columbia
13. Bellini: Norma • Columbia
14. Strauss: Egyptian Helan • London
15. Horowitz: Concerts 1978-1979 • RCA
16. Chopin: Complete Nocturnes • Philips
17. Greatest Hits Of 1721 • Columbia
18. Zemlinsky: String Quartet #2 • DG
19. Puccini: La Boheme • Philips
20. Galway: Plays Telemann • RCA
21. Tchaikovsky: Violin Concerto in D Major • Angel
22. Verdi: Requiem • Angel
23. Puccini: Suor Angelica • London
24. Verdi: Rigoletto • Angel
25. Perlman: Encores • Angel
26. Carlos: Switched-On Brandenberg • Columbia
27. Beethoven: Piano Concerto #5 • London
28. Debussy: Pelleas and Melisande • Angel
29. Brahms: Four Symphonies • London
30. Greatest Hits: Luciano Pavarotti • London
31. Humperdinck: Hansel Und Gretel • Columbia
32. Mascagni: Cavaleria Rusticana • RCA
33. Turina, Montsalvatge, Strauss Songs • Angel
34. Stravinsky: Firebird Suite • RCA
35. Tomita: Bolero • RCA
36. Debussy: Images Pour Orchestre • Angel
37. Mahler: Symphony #4 In G Major • London
38. O Holy Night: Luciano Pavarotti • London
39. Canadian Brass Plays Baroque Music: Pachelbel Kanon • RCA
40. Sutherland Sings Wagner • London

ORCHESTRAL/CONCERTO/ELECTRONIC
1. Tchaikovsky: 1812 Overture • Telarc
2. Greatest Hits Of 1721 • Columbia
3. Galway Plays Telemann • RCA
4. Tchaikovsky: Violin Concerto in D Major • Angel
5. Carlos: Switched-On Brandenburgs • Columbia
6. Beethoven: Piano Concerto #5 • London
7. Brahms: Four Symphonies • London
8. Stravinsky: Firebird Suite • RCA
9. Tomita: Bolero • RCA
10. Debussy: Images Pour Orchestre • Angel

OPERATIC/CHORAL
1. Berg: Lulu • DG
2. Verdi: Don Carlos • Angel
3. Rossini: Otello • Philips
4. Massenet: Werther • Angel
5. Mozart: Don Giovanni • Columbia
6. Bellini: Norma • Columbia
7. Strauss: Egyptian Helan • London
8. Puccini: La Boheme • Philips
9. Verdi: Requiem • Angel
10. Puccini: Suor Angelica • London

SOLO/INSTRUMENTAL/CHAMBER MUSIC
1. Annie's Song: James Galway • RCA
2. Rampal's Greatest Hits • Columbia
3. Galway: Song of the Seashore and Other Melodies Of Japan • RCA
4. Horowitz: Concerts 1978-1979 • RCA
5. Chopin: Complete Nocturnes • Philips

SOLO/DUO VOCAL
1. O Sole Mio: Luciano Pavarotti • London
2. Von Stade: Italian Opera Arias • Columbia
3. Strauss: Four Last Songs • Columbia
4. Greatest Hits: Luciano Pavarotti • London
5. Turina, Montsalvatge, Strauss Songs • Angel
COUNTRY SINGLES AWARDS

MALE VOCALIST
1. Conway Twitty • MCA
2. Waylon Jennings • RCA
3. Kenny Rogers • United Artists
4. Don Williams • MCA
5. Charley Pride • RCA

NEW MALE VOCALIST
1. Leon Everette • Orlando
2. Cliff Cochran • RCA
3. Jim Weatherly • Elektra
4. Larry G. Hudson • Mercury
5. Sonny Curtis • Elektra
6. George Burns • Mercury

FEMALE VOCALIST
1. Crystal Gayle • Columbia
2. Anne Murray • Capitol
3. Dolly Parton • RCA
4. Emmylou Harris • Warner Bros
5. Barbara Mandrell • MCA

NEW FEMALE VOCALIST
1. Rosanne Cash • Columbia
2. Stephanie Winslow • Warner Bros./Curb
3. Lacy J. Dalton • Columbia
4. Sylvia • RCA
5. Juice Newton • Capitol

DUO
1. Bellamy Brothers • Warner Bros.
2. Jim Ed Brown & Helen Cornelius • RCA
3. Moe Bandy & Joe Stampley • Columbia
4. The Kendalls • Ovation
5. Kenny Rogers & Dottie West • United Artists

NEW DUO
1. Willie Nelson & Leon Russell • Columbia
2. Kenny Rogers & Kim Carnes • United Artists
3. Louise Mandrell & R.C. Bannon • Epic
4. Rosanne Cash & Bobby Bare • Columbia
5. Johnny Rodriguez & Charly McClain • Epic

VOcal GROUP
1. The Oak Ridge Boys • MCA
2. Statler Brothers • Mercury
3. Dave & Sugar • RCA
4. Charlie Daniels Band • Epic
5. Alabama Band • MDJ

NEW VOCAL GROUP
1. Alabama Band • MDJ
2. Dandy • Warner Bros.
3. Streets • Epic
4. Foxfire • Elektra
5. ETC Band • Warner Bros.

RECORD LABEL
1. MCA
2. RCA
3. Columbia
4. United Artists
5. Warner Bros.
### MALE VOCALIST
1. Waylon Jennings • RCA
2. Kenny Rogers • United Artists
3. Willie Nelson • Columbia
4. Eddie Rabbitt • Elektra
5. Hank Williams, Jr. • Elektra

### NEW MALE VOCALIST
1. Razzy Bailey • RCA
2. Orion • Sun
3. George Burns • Mercury

### DUO
1. Kenny Rogers & Dottie West • United Artists
2. Willie Nelson & Leon Russell • Columbia
3. Moe Bandy & Joe Stampley • Columbia
4. Conway Twitty & Loretta Lynn • MCA
5. The Kendalls • Ovation

### FEMALE VOCALIST
1. Crystal Gayle • Columbia
2. Anne Murray • Capitol
3. Dolly Parton • RCA
4. Emmylou Harris • Warner Bros.
5. Barbara Mandrell • MCA

### NEW FEMALE VOCALIST
1. Lacy J. Dalton • Columbia
2. Gail Davies • Warner Bros.
3. Stephanie Winslow • Warner Bros./Curb
4. Rosanne Cash • Columbia
5. Juice Newton • Capitol

### VOCAL GROUP
1. Charlie Daniels Band • Epic
2. The Oak Ridge Boys • MCA
3. Statler Brothers • Mercury
4. Dave & Sugar • RCA
5. Danny Davis & Willie Nelson & The Nashville Brass • RCA

### SOUNDTRACK
1. Electric Horseman • Columbia
2. Coal Miner's Daughter • MCA
3. Every Which Way But Loose • Elektra

### RECORD LABEL
1. RCA
2. United Artists
3. Columbia
4. MCA
5. Capitol

### ENTERTAINER OF THE YEAR
**MALE**
1. Kenny Rogers • United Artists
2. Waylon Jennings • RCA
3. Conway Twitty • MCA

**GROUP**
1. Statler Brothers • Mercury
2. Oak Ridge Boys • MCA
3. Charlie Daniels Band • Epic

**FEMALE**
1. Anne Murray • Capitol
2. Crystal Gayle • Columbia
3. Dolly Parton • RCA
TOP PRODUCER
1. Giorgio Moroder

TOP MALE VOCALIST
1. Michael Jackson • Epic
2. Prince • Warner Bros.
3. Dan Hartman • Blue Sky/Epic

TOP NEW MALE VOCALIST
1. Prince • Warner Bros.
2. Bobby Thurston • Prelude
3. Jerry Knight • A&M

MOST PROMISING MALE VOCALIST
1. Prince • Warner Bros.
2. Jerry Knight • A&M
3. Bobby Thurston • Prelude

TOP FEMALE VOCALIST
1. Patrice Rushen • Elektra
2. Bonnie Pointer • Motown
3. Debbie Jacobs • MCA
4. Cheryl Lynn • Columbia
5. Stephanie Mills • 20th Century-Fox

TOP NEW FEMALE VOCALIST
1. Janice McClain • Warner Bros./RFC
2. Ren Woods • ARC/Columbia
3. Ava Cherry • Curtom/RSO

MOST PROMISING FEMALE VOCALIST
1. Ren Woods • ARC/Columbia
2. Janice McClain • Warner Bros./RFC
3. Peggie Blue • MCA

TOP DUO
1. Lipps Inc. • Casablanca
2. Two Tons O' Fun • Fantasy

TOP GROUP
1. Shalamar • Solar
2. Brothers Johnson • A&M
3. The Whispers • Solar
4. Trussel • Elektra
5. Manhattan Transfer • Atlantic

TOP NEW GROUP
1. Lipps Inc. • Casablanca
2. Change • Warner Bros./RFC
3. Invisible Man's Band • Mango
4. Inner Life • Prelude

MOST PROMISING GROUP
1. S.O.S. Band • Tabu/CBS
2. Change • Warner Bros./RFC
3. Sugar Hill Gang • Sugar Hill
4. Skyy — Salsoul

TOP INSTRUMENTALIST
1. Herb Alpert • A&M
TOP DUO
1. Bob James & Earl Klugh • Columbia
2. Herbie Hancock & Chick Corea • Col
3. Gil-Scott Heron & Brian Jackson • Arista
4. John Lee & Gerry Brown • Columbia

TOP VOCALIST
1. Angela Bofill • GRP/Arista
2. Roy Ayers • Polydor
3. Narada Michael Walden • Atlantic
4. Gil-Scott Heron • Arista
5. Webster Lewis • Epic

TOP NEW ARTIST
1. Hiroshima • Arista
2. Rodney Franklin • Columbia
3. Pressure • L.A.X./MCA
4. Tom Browne • GRP/Arista
5. Friendship • Elektra

TOP GROUP
1. Weather Report • ARC/Columbia
2. Spyro Gyra • MCA
3. Crusaders • MCA
4. Hiroshima • Arista
5. Jeff Lorber Fusion • Arista
6. Twennynine featuring Lenny White • Elektra
7. Pressure • L.A.X./MCA
8. Passport • Atlantic
9. Friendship • Elektra
10. Oregon • Elektra

TOP SOLOIST
1. Herb Alpert • A&M
2. Ronnie Laws • United Artists
3. Pat Metheny • ECM
4. Chuck Mangione • A&M
5. Bob James • Tappan Zee/Columbia
6. George Duke • Columbia
7. Earl Klugh • United Artists
8. Jean-Luc Ponty • Atlantic
9. Grover Washington, Jr. • Elektra
10. Roy Ayers • Polydor
12. Narada Michael Walden • Atlantic
13. Tom Scott • Columbia
14. Herbie Hancock • Columbia
15. Rodney Franklin • Columbia
16. Webster Lewis • Epic
17. Donald Byrd • Elektra
18. Wilbert Longmire • Columbia
19. John Klemmer • Elektra
20. Chick Corea • Warner Bros.
CASABLANCA
WINS WITH
LIPPS, INC.

#1 Top Pop Duo — Albums
#1 Top Pop New Duo — Albums
#1 Top Duo — Disco
#1 Top New Group — Disco
#5 Top Pop Duo — Singles
#6 Top Black Contemporary New Vocal Group — Singles

#1 Top Adult Contemporary Duo — Singles
#2 Top Adult Contemporary Duo — Singles
#3 Top Pop Duo — Albums

#1 Top Pop Duo — Singles
#2 Top New Black Contemporary Duo — Singles
#4 Top New Adult Contemporary Duo — Singles
TOP ALBUM
1. No Compromise • Keith Green • Sparrow
2. Never the Same • Evie • Word
3. Happy Man • B.J. Thomas • Myrrh
4. Heed the Call • Imperials • Dayspring
5. Music Machine • Candle • Birdwing

TOP GROUP
1. Imperials • Dayspring
2. Dallas Holm and Praise • Greentree
3. Candle • Birdwing
4. Bill Gaither Trio • Word
5. 2nd Chapter of Acts • Sparrow

TOP LABEL
1. Myrrh
2. Word
3. Sparrow
4. Greentree
5. Birdwing

TOP MALE VOCALIST
1. James Cleveland • Savoy
2. Walter Hawkins • Light
3. Andrae Crouch • Light
4. Julius Cheeks • Savoy
5. Willie Banks • HSE

TOP FEMALE VOCALIST
1. Myrna Summers • Savoy
2. Shirley Caesar • Hob
3. Albertina Walker • Savoy
4. Tramaine Hawkins • Light
5. Genobia Jeter • Savoy

TOP ALBUM
1. Love Alive II • Walter Hawkins • Light
2. Love Alive • Walter Hawkins • Light
3. Ain't No Ways Tired • James Cleveland • Savoy
4. Legendary Gentlemen • Jackson Southernaires • Malaco
5. New Day • James Cleveland • Savoy

TOP GROUP
1. Gospel Keynotes • Nashboro
2. Jackson Southernaires • Malaco
3. Mighty Clouds Of Joy • Epic
4. Williams Brothers • Tomato
5. Donald Vail and the Choraleers • Savoy

TOP LABEL
1. Savoy
2. Light
3. Nashboro
4. Malaco
5. HSE

TOP MALE VOCALIST
1. B.J. Thomas • Myrrh
2. Keith Green • Sparrow
3. Don Francisco • New Pax
4. Dallas Holm • Greentree
5. Jimmy Swaggart • Jim

TOP FEMALE VOCALIST
1. Evie • Word
2. Amy Grant • Myrrh
3. Reba Rambo • Greentree
4. Dottie Rambo • Heart
5. Cynthia Clawson • Triangle

TOP ALBUM
1. Love Alive II • Walter Hawkins • Light
2. Love Alive • Walter Hawkins • Light
3. Ain't No Ways Tired • James Cleveland • Savoy
4. Legendary Gentlemen • Jackson Southernaires • Malaco
5. New Day • James Cleveland • Savoy

TOP GROUP
1. Gospel Keynotes • Nashboro
2. Jackson Southernaires • Malaco
3. Mighty Clouds Of Joy • Epic
4. Williams Brothers • Tomato
5. Donald Vail and the Choraleers • Savoy

TOP LABEL
1. Savoy
2. Light
3. Nashboro
4. Malaco
5. HSE
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Warner Communications congratulates all the Warner Bros., Elektra-Asylum and Atlantic artists on their award-winning performances of 1980.
Linda Ronstadt

*I CAN'T LET GO*

From her new album "Mad Love" SE-510

Produced by Peter Asher. Recorded by Val Garay

© 1980 Elektra/Asylum Records. A Division of Warner Communications Inc.
| Date       | Artist             | Album Title                        | Presley          | Lanza   | Holden | Miller | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | 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Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbell | Campbe...
A NEW DECADE.  
A CHALLENGING MUSICAL WORLD. 
AND A CONTINUED DETERMINATION TO EXPLORE ITS EVERY NOTE.  

CBS RECORDS.
### RIAA Gold Awards

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Cash Box: July 5, 1980
MJS International, Inc.  
Willie Ramos, VP Sales  
8228 N.W. 56th Street  
Miami, Florida 33166  
Phone (305) 592-6865  
Telex 51-9739 (MJS Music Mia)  
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Randy Roman, VP Sales  
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Atlanta, Georgia 30360  
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(1) 800-241-5390  
Telex 79-0599 (MJS Music Ad)  
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Jeff MacDonald, VP Purchasing  
8228 N.W. 56th Street  
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Phone (305) 592-6865  
Telex 51-9739 (MJS Music Mia)  
One-stop, distributor

MJS Entertainment of New York, Inc.  
Joe Stanzione, President  
Alicia Bravo,  
International Sales Mgr.  
47-31 35th Street  
Long Island City, New York 11101  
Phone (212) 264-0684,  
(1) 800-221-1552  
Distributor, one-stop, exporter, importer

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<td>Touching You, Touching Me In Search Of The Lost chord</td>
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Cash Box / July 5, 1980
You're Going To Hear
A Lot Of Good
Things From Us
This Year...
RIAA Gold Awards

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December 16 Fantasy Bad Moon Rising Creedence Clearwater Revival (S)
December 16 Fantasy Up Around The Bend Creedence Clearwater Revival (S)
December 16 Fantasy Cosmo's Factory Creedence Clearwater Revival (S)
December 16 Fantasy Willy And The Poor Boys Creedence Clearwater Revival (S)
December 16 Fantasy Green River Creedence Clearwater Revival (S)
December 16 Fantasy Bayou Country Creedence Clearwater Revival (S)
December 16 Fantasy Lookin' Out My Back Door Creedence Clearwater Revival (S)

December 17 Apple All Things Must Pass George Harrison
December 16 Bell Knock Three Times Dawn (S)
December 16 Bell The Partridge Family Album The Partridge Family
December 16 Fantasy Pendulum Creedence Clearwater Revival
December 18 Columbia The Freewheelin' Bob Dylan Bob Dylan
December 18 Parrot We Made It Happen Enoblin Humbredpierdkin
December 21 Decca Jesus Christ Superstar Various Artists
December 23 Reprise Lady In The Canyon Joni Mitchell
December 23 Reprise Dean Martin's Greatest Hits Vol II Dean Martin

January 4 Chimneyville Groove Me King Floyd (S)
January 6 Unl Gypsy Woman Bryan Hyland (S)
January 15 Parrot I Who Have Nothing Tom Jones
January 18 Unl Tarpit Manuscript Neil Diamond
January 28 Apple Plastic Ono Band John Lennon
February 1 Paramount Love Story Soundtrack
February 3 Columbia Rose Garden Lynn Anderson (S)
February 4 MGM One Bad Apple The Osmonds (S)
February 4 Columbia Chicago III Chicago
February 12 RCA The Worst Of Jefferson Airplane Jefferson Airplane

February 17 Unl Elton John Elton John
February 23 RCA On Stage February 1970 Elvis Presley
February 23 RCA Charley Pride's 10th Album Charley Pride
February 23 RCA Just Plain Charley Charley Pride
February 24 Columbia Charley Pride In Person Charley Pride

March 3 Columbia For The Good Times Play It Again
March 10 Atlantic Precious, Precious Jackie Rae (S)
March 11 Bell Don't Somebody Want To Be Wanted The Partridge Family (S)
March 11 Capitol The Fightin' Side Of Me Merle Haggard & The Strangers
March 17 Fantasy Have You Ever Seen The Rain Creedence Clearwater Revival (S)
March 17 Columbia Gary Puckett And The Union Gap Gary Puckett & The Union Gap
March 22 Atlantic Don't Let The Green Grass Fool You Wilson Pickett (S)
March 22 Unl Tumbleweed Connection Tumbleweed Connection
March 25 Columbia Rose Garden Lynn Anderson
March 25 Bell She's A Lady Tom Jones (S)
March 29 RCA Amos Moses Jerry Reed (S)
March 30 Alco Loney Days Bee Gees (S)
April 1 Reprise The Lovin' Of Love Jimi Hendrix
April 1 Columbia Stockwood Bobbie Bear
April 6 Parmaud Friends Elton John
April 8 Elektra Whales & Nightcrawlers Judy Collins
April 8 Atlantic If I Could Only Remember David Crosby
April 9 ABC/Dunhill Joy To The World Three Dog Night (S)
April 9 ABC/Dunhill Naturally Three Dog Night (S)
April 12 ABC/Dunhill Steppe Ended Sevenup 7
April 12 ABC/Dunhill Golden Biscuits Steppe Ended Sevenup 7
April 12 ABC/Dunhill Steppe Ended Sevenup 7
April 12 A&M Greatest Hits Herb Alpert & The Tijuana Brass
April 12 A&M For All We Know The Carpenters (S)
April 15 Atlantic Four Way Street Crosby, Stills, Nash & Young
April 15 Plantation The Battle Hymn Of Lt. Calley Terry Nelson (S)

April 26 Mega Help Me Make It Through Sammi Smith (S)
April 28 Columbia Stoney End Barry Strasband
April 30 Capitol Survival Grand Funk Railroad
April 30 Warner Bros. Mud Slide Slim And The Blue Horizon James Taylor
May 3 Columbia Put Your Hand In The Ocean (S)
May 4 Columbia Greatest Hits Barry Strasband
May 7 Liberty Proud Mary Ike & Tina Turner (S)
May 11 Rolling Stones Sticky Fingers Rolling Stones
May 12 A&M Tea For The Tillerman Cat Stevens
May 13 Atlantic Bridge Over Troubled Water Aretha Franklin (S)
May 13 Parrot Sweetheart Enoblin Humbredpierdkin
May 14 Hot Wax Want Ads Honey Cone (S)
May 26 Windfall Nantucket Sleige Ride Mout
May 26 Bell Love's Lines Angles And Rhymes Fifth Dimension

June 7 Polydor Stay'n Awhile The Balls (S)
June 7 A&M Tapestry The Carpenters
June 7 Apple Rain Carole King
June 14 Warner Bros. Rain Black Sabbath
June 14 Warner-Reprise If You Could Read My Mind Gordon Lightfoot
June 15 RCA The Best Of The Guess Who The Guess Who
June 21 UA/Liberty Hawaii 5-0 The Ventures
June 22 Atlantic Don't Knock My Love Wilson Pickett (S)
June 30 Columbia Indiana Reservation The Raiders (S)
July 14 Atlantic Aretha Franklin At Aretha Franklin
July 21 A&M Fillmore West Burt Bacharach
July 21 A&M It's Too Late Carole King (S)
July 21 Ole Elektra L. A. Woman Doors
August 2 Mercury Every Picture Tells A Story The Who
August 2 United Artists Treat Her Like A Lady Cornelius Brothers & Sister Rose (S)
August 4 Capitol Goin' Up Emo, Luke & Palmer
August 10 RCA BB&T 4 Blood, Sweat & Tears
August 11 ABC/Dunhill Don't Pull Your Love Hamilton, Joe Frank & Reynolds (S)
August 18 RCA Take Me Home, Country Roads John Denver (S)
August 26 Atco Layla Derek & The Dominos
August 26 Atlantic Chapter Two Two Stephen Stills & Graham Nash
August 26 Atlantic Songs For Beginners Tarkus
August 26 Atlantic How Can You Mend A Broken Heart Spanish Harlem
August 26 Atlantic Bring The Boys Home Aretha Franklin (S)
August 26 Atlantic Sweet And Innocent Freda Payne
August 30 MGM Signs Donny Osmond
August 30 Lionel Signs Five Man Electrical Band (S)

September 3 Grunt Every Good Boy Deserves Favour Moody Blues
September 3 Warner Bros. She's Not Just Another Woman James Taylor (S)
September 3 Warner Bros. She's Not Just Another Woman John Denver (S)
September 3 Columbia Osmonds Andy Williams' Greatest Hits
September 5 RCA Poems, Prayers And Promises The Osmond Bros.
September 12 RCA Who's Next Andy Williams
September 12 RCA Uncle Albert/Admiral Halsey The Who
September 12 RCA Ain't No Sunshine John Denver (S)
September 23 Hot Wax The Who Paul & Linda McCartney (S)
September 27 Warner Bros. Bill Withers (S)
October 1 Apple Stuck-Up Light Of Reality
October 1 Mercury Maggie May
October 5 Columbia Harem Santana
October 5 ABC/Dunhill Down Boy Little Girl Donny Osmond
October 13 ABC/Dunhill Superstar The Carpenters (S)
October 17 A&M Fiddler On The Roof soundtrack
October 22 A&M The Night They Drove Old Dixie Down Cat Stevens

(continued on page 38)
MCA Records Congratulates All of This Year’s Poll Winners

TOM PETTY AND THE HEARTBREAKERS

SPYRO GYRA

SOUNDTRACK/COALMINER’S DAUGHTER

CONWAY TWITTY

CONWAY TWITTY/LORETTA LYNN

RUFUS & CHAKA

DON WILLIAMS
RIA A GOLD AWARDS

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<tr>
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<td>Cadet</td>
<td>Give Your Baby A Standing Ovation</td>
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<tr>
<td>July 26</td>
<td>ABC/Dunhill</td>
<td>The Dolls (S)</td>
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<td>Spinners</td>
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<td>Warner Bros.</td>
<td>What Were Once Vices Are</td>
<td>Atlantic</td>
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<td>April 8</td>
<td>A&amp;M</td>
<td>The Lord's Prayer</td>
<td>Atlantic</td>
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</table>

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January 15 A&M Numbers Cat Stevens
January 16 A&M Mona Bone Jakon Cat Stevens
January 19 Oasis Love To Love You Babyonna Summer
January 19 Capitol No Way To Treat A Lady Helen Reddy
January 21 Columbia A Christmas Album Barbra Streisand
January 23 United Artists Face The Music The Electric Light Orchestra
January 29 MGM Black Bear Road C.W. McCall
February 4 Capricorn Searchin’ For A Rainbow The Marshall Tucker Band
February 10 Warner/Reprise Bare Trees FleetwoodMac
February 11 Capitol Inseparable Natalie Cole
February 24 Asylum Eagles — Their Greatest Hits 1971-1975 Eagles
February 25 Chrystalis M.U. — The Best Of Jethro Tull Jethro Tull
February 26 RCA Station To Station David Bowie
February 27 A&M Frampton Comes Alive Peter Frampton
March 8 Warner Bros. The Dream Weaver Gary Wright
March 9 20th Century Century Barry White’s Greatest Hits Barry White
March 9 Sneiter Will O’ The Wisp Leon Russell
March 9 Elektra A Night At The Opera Queen
March 10 A&M Song Of Joy Captain & Tennille

March 11 Columbia Red Headed Stranger Willie Nelson
March 12 Bearsville Foil For The City Foge
March 16 RCA Bustin’ Out Pure Prairie League
March 25 Ode Thoroughbred Carole King
March 25 Capitol Wings At The Speed Of Sound Paul McCartney & Wings
March 30 RCA The Outlaws The Outlaws — Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
April 1 United Artists Brass Construction Brass Construction
April 5 Swan Song Presence Led Zeppelin
April 7 Atlantic Eargasm Johnnie Taylor
April 8 A&M Hair Of The Dog Frank Zappa
April 9 Fantasy City Life Nazareth
April 12 Buddah 2nd Anniversary Blackbyrds
April 14 Columbia Lazy Afternoon Gladys Knight & The Pips
April 22 Casablanca Destroyer Barbra Streisand
April 26 Rolling Stones Black And Blue The Rolling Stones
April 26 Casablanca Mothership Connection Parliament
April 27 MCA Come On Over Olivia Newton-John
April 29 MCA You’ve Never Been This Far Before/Baby’s Gone Here And There Conway Twitty
May 6 MCA Here And There Elton John
May 11 Warner Bros. Takin’ It To The Streets Doobie Brothers
May 12 A&M Look Out For #1 The Brothers Johnson
May 13 Columbia Bitches Brew Miles Davis
May 19 Warner Bros. Hideaway America
May 21 Columbia Rocks Aerosmith
May 21 Epic Souvenirs Dan Fogelberg
May 21 Capitol All The Love In The World Mac Davis
May 25 Capitol Desolation Boulevard Sweet
June 3 T-Neck Harvest For The World The Isley Brothers
June 4 Warner Bros. Breezin’ George Benson
June 7 Mercury Contradiction Ohio Players
June 11 Columbia Ambient Santana
June 14 Capitol Rock ‘N Roll Music The Beatles
June 18 Columbia Twelve Dreams Of Dr. Sardonicus Spirit
June 18 United Artists Ole’ ELO The Electric Light Orchestra
June 21 Columbia Chicago X Chicago
June 26 Oasis Love Trilogy Neil Diamond
June 29 A&M Love Affair Donna Summer
July 1 Capitol All-Time Greatest Hits Jefferson Starship
July 6 Atlantic Sparkle Aretha Franklin
July 9 Columbia Second Childhood Prove It
July 9 Columbia All-Time Greatest Hits Johnny Mathis
July 14 A&M A Kind Of Hush Carpenters
July 14 Columbia Silk Degrees Boz Scaggs
July 16 Epic Overdrive Ted Nugent
July 26 Capitol Fly Like An Eagle Doobie Brothers
August 2 Capitol Music, Music, Music Steve Miller Band
August 4 RCA Changesonebowie Haroldedd
August 12 Atlantic Soul Searching Average White Band
August 17 RCA This One’s For You Barry Manilow
August 17 Columbia Spirit John Denver
August 19 Columbia Native Sons Loggins & Messina
August 23 Phila. Intl. All Things In Time Lou Rawls
August 24 United Artists War’s Greatest Hits War
August 25 Bearsville Get Closer Seals & Crofts
August 25 Asylum Hastaen The Wind Linda Ronstadt
August 30 Warner/Reprise 15 Big Ones The Beach Boys
September 1 Dreamboat Annie Heart
September 2 Mushroom Wild Cherry
September 6 Epic/Sweet City Frampton
September 8 A&M Wired Jeff Beck
September 13 Epic Royal Scam Steely Dan
September 14 ABC Children Of The World Bee Gees
September 15 ABC The Boys Bachman-Turner Overdrive
September 15 ABC Wired Bob Dylan
September 15 ABC Royal Scam Daryl Hall & John Oates
September 22 Columbia Hard Rain Earth, Wind & Fire
October 5 Atlantic Abandoned Luncchetone Spirit
October 7 Columbia Dave Mason
October 7 Columbia The Manhattans
October 7 Columbia Happiness Is Being With The Spinners
October 12 Atlantic Whistling Down The Wire David Crosby & Graham Nash
October 19 ABC/Atlantic The Clones Of Dr. Funkenstein
October 19 Casablanca The Outlaws The Outlaws — Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser

(continued on page 47)
### RIAA Gold Awards

<table>
<thead>
<tr>
<th>Date</th>
<th>Label</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>December 7</td>
<td>Warner Bros</td>
<td>Bicentennial Nigger</td>
<td>Richard Pryor</td>
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<tr>
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<td>MCA</td>
<td>Don't Stop Believin'</td>
<td>Olivia Newton-John</td>
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<td>December 8</td>
<td>Asylum</td>
<td>Greatest Hits</td>
<td>Linda Ronstadt</td>
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<td>Capitol</td>
<td>That Christmas Feeling</td>
<td>Glen Campbell</td>
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<td>December 10</td>
<td>Capitol</td>
<td>Best Of The Beach Boys Volume 2</td>
<td>Beach Boys</td>
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<td>Asylum</td>
<td>Hotel California</td>
<td>Eagles</td>
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<td>Chrysalis</td>
<td>Long Misty Days</td>
<td>Robin Trower</td>
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<td>Capitol</td>
<td>Winds Over America</td>
<td>Wings</td>
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<td>RCA</td>
<td>Daryl Hall &amp; John Oates</td>
<td>Daryl Hall &amp; John Oates</td>
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<td>RCA</td>
<td>Dr. Buzzard's Original Savannah Band</td>
<td>Dr. Buzzard's Original Savannah Band</td>
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<td>RCA</td>
<td>&quot;Car Wash&quot; — Original</td>
<td>Savannah Band</td>
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<td>December 22</td>
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<td>James Taylor's Greatest Hits</td>
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<td>Live Bullet</td>
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<td>Hejira</td>
<td>Bob Seeger &amp; The</td>
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<td>Columbia</td>
<td>A Star Is Born</td>
<td>Silver Bullet Band</td>
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<td>Polydor</td>
<td>Donny And Marie Featuring Songs From Their</td>
<td>Joni Mitchell</td>
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<td>Robinson &amp; Kris Kristofferson</td>
<td>Barbra Streisand &amp;</td>
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<td>The Beach Boys</td>
<td>Kris Kristofferson</td>
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<td>Little David</td>
<td>Occupation: Fools</td>
<td>Donny &amp; Marie Osmond</td>
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<td>Elektra</td>
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<td>Shelter</td>
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<td>Reprise</td>
<td>Long May You Run</td>
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<td>Year Of The Cat</td>
<td>Leon Russell</td>
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**Cash Box/July 5, 1980**
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<td>In The Court Of The Crimson King/An</td>
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<td>Kansas</td>
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<td>Bob Seger &amp; The Silver Bullet Band</td>
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<td>The Emotions</td>
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<td>Come In From The Rain</td>
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<td>Warner Bros.</td>
<td>A Rock And Roll</td>
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<td>Ain't That A Bitch</td>
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<tr>
<td>May 31</td>
<td>Warner Bros.</td>
<td>The Roaring Silence</td>
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</tbody>
</table>

Thank You

for an exciting first half of 1980,
but watch our smoke from here on in...

Bruce Cockburn • Tommy James • Yipes!!
Susan Collins • Snatch • Hansie
Franke and The Knockouts • The Bay Brothers

Manufactured and Distributed by RCA Records
October 11 Warmer/Beavercity Fohatg Live Fohatg
October 11 Warmer/Beavercity American Stars 'N Bars Neil Young
October 19 A&M The Grand Illusion Styx
October 20 Phonogram/Mercury Jailbreak Thin Lizzy
October 21 MCA Greatest Hits Elvis-Presley
October 24 Capitol Love Songs The-Beatles
October 25 Columbia The Johnny Cash Portrait/ His Greatest Hits, Vol. II Bobbie-Boone
October 26 Warner Bros. You Light Up My Life Eric Carmen
October 27 Arista Eric Carmen Lyndy-Skymnd
November 1 Arista You Light Up My Life Original Soundtrack
November 4 CBS/Epic/Capitol Let It Flow Dan Fogelberg
November 4 Columbia Elvis-Sings-The Wonderful World of Christmas Elvis-Presley
November 4 Capitol Anthology Steve Miller Band
November 9 Arista Something To Love L.T.D.
November 14 United Artists We Must Believe In Magic Crystal Gayle
November 14 United Artists/Jet Out Of The Blue Electric Light Orchestra
November 14 Elektra News Of The World Queen
November 16 Phantomod You Are A Farewell To Kings Rush Rush
November 16 Phonogram/ MCA All The World's A Stage Rush Rush
November 17 Columbia I'm Glad You're Here With Me Tonight Neil Diamond
November 17 Columbia All N All Earth, Wind & Fire
November 17 Columbia Down Two Then Left Bob Seger
November 17 Columbia Greatest Hits, Etc. Paul Simon
November 18 Chrysalis In City Dreams Robin Trower
November 22 Polydor Saturday Night Fever Original Soundtrack
November 22 Polydor/RSO Florentino Rivers Andy Gibb
November 23 Warner Bros. Foot Loose & Fancy Free Rod Stewart
November 23 Warner Bros. Born Late Shania CASSidy
November 23 Arista Dedication Bay City Rollers
November 28 Casablanca Same Alive II KISS
November 28 MCA Galaxy KISS
November 29 Polydor The Turning Point John Martyn
November 29 Warner Bros. Let's Get Small Steve Martin
December 1 Columbia Moonflower Santana
December 1 Columbia The Stolen Pool Waller
December 1 RCA I Want To Live John Denver
December 1 RCA His Hand In Mine Elvis-Presley
December 1 RCA Elvis' Country Elvis-Presley
December 5 Columbia The Story Of Star Wars Original Cast With
December 5 20th Century War Without Roscoe Narration By Roscoe Lee Browne
December 7 Arista Bay City Rollers Bay City Rollers
December 9 Columbia The Line Aerosmith
December 9 Capitol Freedom Bob Welch
December 9 Casablanca Once Upon A Time Donna Summer
December 9 United Artists/ Friends & Strangers Ronnie Laws
December 13 M & A Greatest Hits Captain & Tennille
December 13 Warner Bros. Tupelo Honey Van Morrison
December 15 United Artists Daytime Friends Kenny Rogers
December 16 MCA Viva Terlingua Jerry Jeff Walker
December 16 Columbia/ Masque Kansas
December 16 Kiss/ Arista Chorus Line Original Cast
December 16 Arista Feelin' Bitchy Millie Jackson
December 19 Polydor/Spring Thankful Natalie Cole
December 21 Capitol Here You Come Again Action
December 27 RCA Fantasy Running On Empty BlackBirds
December 30 Atlantic Work's, Vol II Jackson Browne
December 30 London Best Of Z.T. Top Emeritus, Lake & Palmer

1978
January 3 Polydor/RSO Bee Gees Gold Bee Gees
January 3 United Artists Brass Construction Barry Manilow
January 5 Arista Close Encounters Of The Third Kind Original Soundtrack
January 9 Capitol/Harvest Diamontia Cocktail Little River Band
January 10 Casablanca Funkenstein Vs. The Placebo Syndrome Parliament
January 12 Polydor New Skin Waylon Jennings
January 13 RCA Waylon Jennings Waylon Jennings

(continued on page 50)
## RIAA Gold Awards

| April 5 | ABC | Son Of A Son Of A Sailor |
| April 4 | Columbia/Epic | Reach For It |
| April 3 | Capitol | London Town |
| April 2 | Atlantic | The Album |
| April 1 | Polydor | It Was Almost Like A Song |
| March 31 | Atlantic | Leif Garrett |
| March 30 | Atlantic | Leif Garrett |
| March 29 | Atlantic | Leif Garrett |
| March 28 | Atlantic | Leif Garrett |
| March 27 | A&M | Leif Garrett |
| March 26 | Polydor | Leif Garrett |
| March 25 | Polydor | Leif Garrett |
| March 24 | Polydor | Leif Garrett |
| March 23 | Atlantic | Leif Garrett |
| March 22 | Atlantic | Leif Garrett |
| March 21 | Atlantic | Leif Garrett |
| March 20 | Atlantic | Leif Garrett |
| March 19 | Atlantic | Leif Garrett |
| March 18 | Atlantic | Leif Garrett |
| March 17 | Atlantic | Leif Garrett |
| March 16 | Atlantic | Leif Garrett |
| March 15 | Atlantic | Leif Garrett |
| March 14 | Atlantic | Leif Garrett |
| March 13 | Atlantic | Leif Garrett |
| March 12 | Atlantic | Leif Garrett |
| March 11 | Atlantic | Leif Garrett |
| March 10 | Atlantic | Leif Garrett |
| March 9 | Atlantic | Leif Garrett |
| March 8 | Atlantic | Leif Garrett |
| March 7 | Atlantic | Leif Garrett |
| March 6 | Atlantic | Leif Garrett |
| March 5 | Atlantic | Leif Garrett |
| March 4 | Atlantic | Leif Garrett |
| March 3 | Atlantic | Leif Garrett |
| March 2 | Atlantic | Leif Garrett |
| March 1 | Atlantic | Leif Garrett |
| February 28 | CBS/Phila. Int'l. | When You Hear Lou, You've Heard It All |
| February 27 | Atlantic | Blue Lights In The Basement |
| February 26 | Atlantic | Blue Lights In The Basement |
| February 25 | Atlantic | Blue Lights In The Basement |
| February 24 | Atlantic | Blue Lights In The Basement |
| February 23 | Atlantic | Blue Lights In The Basement |
| February 22 | Atlantic | Blue Lights In The Basement |
| February 21 | Atlantic | Blue Lights In The Basement |
| February 20 | Atlantic | Blue Lights In The Basement |
| February 19 | Atlantic | Blue Lights In The Basement |
| February 18 | Atlantic | Blue Lights In The Basement |
| February 17 | Atlantic | Blue Lights In The Basement |
| February 16 | Atlantic | Blue Lights In The Basement |
| February 15 | Atlantic | Blue Lights In The Basement |
| February 14 | Atlantic | Blue Lights In The Basement |
| February 13 | Atlantic | Blue Lights In The Basement |
| February 12 | Atlantic | Blue Lights In The Basement |
| February 11 | Atlantic | Blue Lights In The Basement |
| February 10 | Atlantic | Blue Lights In The Basement |
| February 9 | Atlantic | Blue Lights In The Basement |
| February 8 | Atlantic | Blue Lights In The Basement |
| February 7 | Atlantic | Blue Lights In The Basement |
| February 6 | Atlantic | Blue Lights In The Basement |
| February 5 | Atlantic | Blue Lights In The Basement |
| February 4 | Atlantic | Blue Lights In The Basement |
| February 3 | Atlantic | Blue Lights In The Basement |
| February 2 | Atlantic | Blue Lights In The Basement |
| February 1 | Atlantic | Blue Lights In The Basement |
| January 31 | Atlantic | Leif Garrett |
| January 30 | Atlantic | Leif Garrett |
| January 29 | Atlantic | Leif Garrett |
| January 28 | Atlantic | Leif Garrett |
| January 27 | Atlantic | Leif Garrett |
| January 26 | Atlantic | Leif Garrett |
| January 25 | Atlantic | Leif Garrett |
| January 24 | Atlantic | Leif Garrett |
| January 23 | Atlantic | Leif Garrett |
| January 22 | Atlantic | Leif Garrett |
| January 21 | Atlantic | Leif Garrett |
| January 20 | Atlantic | Leif Garrett |
| January 19 | Atlantic | Leif Garrett |
| January 18 | Atlantic | Leif Garrett |

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**For The Best In Rock**

**Just Pick A Number!!**

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**Century Broadcasting Corporation**

Cash Box / July 5, 1980
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(continued on page 55)
### RIAA Gold Awards

(continued from page 52)

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(continued on page 54)
**RIAA GOLD AWARDS**

(continued from page 53)

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**Albums**

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**RIAA Platinum Awards**

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**Cash Box**, July 5, 1980 | 55 |
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<td>Columbia</td>
<td>I Can't Help Myself</td>
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</tbody>
</table>

(continued from page 55)
71. The Lion Sleeps Tonight - Robert John - Atlantic
72. Heart Of Gold - Neil Young - Reprise
73. Revolution - The Beatles - Capitol
74. Lean On Me - Bill Withers - Scepter
75. Respect - Aretha Franklin - Atlantic
76. Slippin' Into Darkness - War - United Artists
77. You Don't Have To Go Our Door - Simon & Garfunkel - CBS
78. Are You Experienced - Jimi Hendrix - Reprise
79. Superstition - Stevie Wonder - Tamla
80. My Favorite Things - John Coltrane - Atlantic

(continued on page 58)
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<th>Year</th>
<th>Chart Position</th>
<th>Song</th>
<th>Artist</th>
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<td>1968</td>
<td>1</td>
<td>Like a Rolling Stone</td>
<td>Bob Dylan</td>
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<td>Revolution</td>
<td>The Beatles</td>
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<td>1968</td>
<td>3</td>
<td>A House is Not a Home</td>
<td>Burt Bacharach &amp; Hal David</td>
<td>Columbia</td>
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<tr>
<td>1968</td>
<td>4</td>
<td>I Can't Help Myself (Sugar Pie, Honey Balm)</td>
<td>Four Tops</td>
<td>Motown</td>
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<tr>
<td>1968</td>
<td>5</td>
<td>What Becomes of the Broken Hearted</td>
<td>Jimmy Ruffin</td>
<td>Motown</td>
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<tr>
<td>1968</td>
<td>6</td>
<td>Where Did Our Love Go?</td>
<td>The Supremes</td>
<td>Motown</td>
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<td>1968</td>
<td>7</td>
<td>I'll Be There (Long, Long Gone)</td>
<td>The Four Tops</td>
<td>Motown</td>
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<td>1968</td>
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<td>I've Got a Woman</td>
<td>Sam Cooke</td>
<td>Epic</td>
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<td>1968</td>
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<td>I Can't Help Myself (Sugar Pie, Honey Balm)</td>
<td>Four Tops</td>
<td>Motown</td>
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<td>1968</td>
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<td>I Can't Help Myself (Sugar Pie, Honey Balm)</td>
<td>Four Tops</td>
<td>Motown</td>
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</tbody>
</table>

**Note:** The chart positions are based on the actual Billboard Hot 100 chart placements for the indicated years.
Dollar-for-dollar, Shure replacement styli make good sense and high profits!

HIGH PROFITS:

- Shure replacement stylis are a high volume sales generator because Shure has been the top-selling cartridge for over 30 years—and that means a ready-made replacement market and assured sales for you.
- More turntables are equipped with Shure cartridges and stylis than the next five manufacturers.
- They're seldom discounted!
- They require little space and only a modest investment.
- Shure replacement stylis encourage repeat business.

Backed by world-recognized Shure name and reputation: As the acknowledged industry leader in setting and holding the tightest tolerance and uniformity standards possible, you can sell with the confidence that a Shure replacement stylus will bring your customer’s cartridge back to its original specifications. The improved listening pleasure and added record protection this affords are valuable sales points that will be understood and appreciated by your customer.

The most extensive advertising program in the industry: Over 16 million expenditures in national print advertising—an leading magazines like Rolling Stone, High Fidelity, Stereo Review, and dozens of others.

Sales aids to insure sell-through: Shure’s new Stylus Selection Guide, Counter Mat, and Stylus Sales Brochure simplify stylus identification, explain the product, and show how easy stylis are to replace. Plus, they encourage upgrade sales—higher profits for you!

Shure stylis are manufactured in the U.S.A.: No foreign imitations! No cost- cutting shortcuts of the quality! What’s more, you have assured availability since Shure stylis are made right here in the U.S.A.

One-year product warranty: Insures customer satisfaction and is backed by our over 50-year reputation for excellence.

We build our stylis better and promote them better...so you can sell them better!
1974

70. **Day Night Fever** - Bee Gees & Various Artists - RCA
69. **Baby Love** - Bee Gees - RCA
68. **Saturday Night** - Bee Gees - RCA
67. **That's the Way (I Like It)** - Rosie &ette & Theirma - Polydor
66. **Dancing Queen** - ABBA - Columbia
65. **Too Much Heaven** - The Isley Brothers - Epic
64. **The Night Flight** - The Isley Brothers - Epic
63. **The Goose That Laid the Golden Eggs (Theme)** - Roy Orbison - MCA
62. **It's Too Late** - Carole King - Capitol
60. **The Passenger** - Simon & Garfunkel - Columbia
59. **Another Brick in the Wall, Part II** - Pink Floyd - Epic
58. **Ain't No Sunshine** - Bill Withers - Epic
57. **The Man Who Sold the World** - David Bowie - RCA
56. **Black & Blue** - The Rolling Stones - Rolling Stone
55. **Love Is Strange** - Paul McCartney & Wings - Capitol
54. **Femme Fatale** - Elvis Costello & The Attractions - Parlophone
53. **Bad** - U2 - Island
52. **The Sound of Money** - The Eagles - Asylum
51. **I Shot the Sheriff** - The Dire Straits - MCA
50. **Can't Fight This Feeling** - Meat Loaf - Epic
49. **Bohemian Rhapsody** - Queen - EMI
48. **Johnny B. Goode** - Chuck Berry - Chess
47. **Here Comes the Sun** - The Beatles - Apple
46. **Blame It on the Night** - Bruce Springsteen - Columbia
45. **The Final Countdown** - Europe - Atlantic
44. **Sweet Child O' Mine** - Guns N' Roses - Geffen
43. **I Can't Stand My Own** - Culture Club - CBS
42. **Take on Me** - a-ha - EMI
41. **Sweet Child O' Mine** - Guns N' Roses - Geffen
40. **You Shook Me All Night Long** - AC/DC - Atlantic
39. **Here Comes the Sun** - The Beatles - Apple
38. **Your Song** - Elton John - Columbia
37. **I Can't Help Myself (Sugar Kane)** - Four Tops - Tamla
36. **Here Comes the Sun** - The Beatles - Apple
35. **Livin' on a Prayer** - Bon Jovi - Mercury
34. **The Final Countdown** - Europe - Atlantic
33. **Don't Stop Believin'** - Journey - CBS
32. **Another Brick in the Wall, Part II** - Pink Floyd - Epic
31. **Shine On You Crazy Diamond** - Pink Floyd - Epic
30. **Sweet Child O' Mine** - Guns N' Roses - Geffen
29. **The Final Countdown** - Europe - Atlantic
28. **I Can't Stand My Own** - Culture Club - CBS
27. **You Shook Me All Night Long** - AC/DC - Atlantic
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18. **Shine On You Crazy Diamond** - Pink Floyd - Epic
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15. **The Final Countdown** - Europe - Atlantic
14. **Don't Stop Believin'** - Journey - CBS
13. **Shine On You Crazy Diamond** - Pink Floyd - Epic
12. **I Can't Stand My Own** - Culture Club - CBS
11. **You Shook Me All Night Long** - AC/DC - Atlantic
10. **The Final Countdown** - Europe - Atlantic
9. **Don't Stop Believin'** - Journey - CBS
8. **Shine On You Crazy Diamond** - Pink Floyd - Epic
7. **I Can't Stand My Own** - Culture Club - CBS
6. **You Shook Me All Night Long** - AC/DC - Atlantic
5. **The Final Countdown** - Europe - Atlantic
4. **Don't Stop Believin'** - Journey - CBS
3. **Shine On You Crazy Diamond** - Pink Floyd - Epic
2. **I Can't Stand My Own** - Culture Club - CBS
1. **You Shook Me All Night Long** - AC/DC - Atlantic
1962
1. West Side Story - Soundtrack - Columbia
2. Camelot - Original Cast - Columbia
3. Blue Hawaii - Elvis Presley - RCA
4. Joan Baez, Vol. 2 - Vanguard
5. Modern Sounds In Country Music - Ray Charles - ABC
7. Your Twist Party - Chubby Checker - Parkway
8. João do Cerrado - João Gilberto - Capitol
9. Time Out - Davis Broshock - RCA
10. Door! The Twist At The Peppermint Lounge - Joey Dee - Roulette

1961
1. Midnight Cowboy - Original Study Cast - Columbia
2. Exodus - Film Track - RCA Victor
3. Reprise Musical Theatre: Various Artists - UA
4. G.I. Blues - Elvis Presley - RCA Victor
5. Sound Of Music - Original Broadway Cast - Columbia
6. Saturday Night At The Movies - Atlantic
7. Calcutta - Lawrence Welk - Dot
8. Knockers Up - Rudy Warner - Jubilee
10. Nice & Easy - Frank Sinatra - Capitol
11. Make Way - Kingston Trio - Capitol
12. TV Sing Along With Mitch - Mitch Miller - Columbia
13. All The Way - Frank Sinatra - Capitol
14. Something For Everybody - Elvis Presley - RCA Victor
15. Exodus - Maribor - London
16. Sing Along - Kingston Trio - Capitol
17. Sinatra's Swing Session - Frank Sinatra - Capitol
18. Great Places - Kingston Trio - Capitol
19. - Soul - The Everly Bros.
20. Johnny's Mood - Johnny Mathis - Columbia
21. Wonderful By Night - Bing Crosby
22. Brenda Lee - Decca
23. Happy Times Sing A Long - Mitch Miller - Columbia
24. Ring-A-Ding Ding - Frank Sinatra - Decca
25. Last Date - Lawrence Welk - Dot
26. TV Sing Along With Mitch - Mitch Miller - Columbia
27. I'm A Happy Man - Bing Crosby
28. Solid & Raucous - Bill Black - RCA
29. Belafonte Returns To Carnegie Hall - Harry Belafonte - RCA
30. This Is Brenda - Brenda Lee - Decca
31. Genius Has The Road - Ray Charles - ABC Paramount
32. Exodus To Jazz - Eddie Harris - Vee
33. Bobby Darin Story - Bobby Darin - Alco
34. Quarter To Three - UB & Lonz - Dot
35. 60 Years Of Music Ii - Various Artists - RCA Victor
36. Come Swing With Me - Frank Sinatra - Capitol
37. Dave & The Coop - Bobby Darin - Alco
38. The Astronaut - Bill Dana (Jose Limon) - Kapp
39. Uninsurable Baby - Brown & Wash - Capitol
40. Paul Anka's Big 15 - Paul Anka - ABC Paramount
41. Flip You In A Star - Johnny Mathis - Columbia
42. The Sound Of Music - Original Broadway Cast - RCA
43. Down In The Boneyard Mind Of The Byrd - Rambler Bros.
44. Sold Out - The Kingston Trio - Capitol
45. Johnny's Greatest Hits - Johnny Mathis - Columbia
46. 60 Years Of Music America Loves Best - RCA Victor
47. Knock In The Door - The Platters - RCA Victor
48. Here We Go Again - The Kingston Trio - Capitol
49. Elvis Is Back - Elvis Presley - RCA Victor
50. Home From A Summer Place - Percy Faith - Columbia
51. Nice 'N' Easy - Frank Sinatra - Capitol
52. Belafonte At Carnegie Hall - Harry Belafonte - RCA Victor

1959
1. Come Dance With Me - Frank Sinatra
2. Peter Gunn - Henry Mancini
3. Sing Along With Mitch - Mitch Miller
4. Lili Marlene - Johnny Mathis
5. Only The Lonely - Frank Sinatra
6. Concert In Sydney - Frank Sinatra
7. Broadway In Broadcasting - Ray Conniff
8. Old Gold Records - Elvis Presley
9. Songs Of The Great Bands - Glen Gray & The Casa Loma Orchestra
10. The City - Ray Conniff
11. Jimmy Dean's - Johnny Cash
12. S'Wonderful - Ray Conniff
13. Elvis Golden Records - Elvis Presley
14. Songs Our Grandpas Sang - RCA Victor
15. Young At Heart - Frank Sinatra
16. The South Pacific - Film Soundtrack - RCA
17. Woody Woodbury Looks At Love And Life - Stereodlettes
18. Our Very Own - The Four Preps
19. Only One Lives - Frank Sinatra - Capitol
20. On A One Man Ride - Frank Sinatra - Capitol

1957
1. Midnight In Moscow - Kenny Ball - Kapp
2. South Pacific Picture Theme - Columbia
3. 'S Continental - Ray Conniff - Columbia
4. Loves Who Wander - Don - Laurie
5. Bagatelle - Capitol
6. Do The Twist With Ray Charles - Atlantic
7. Gary S. Paxton & Buddy Knox - Columbia
8. The Twist - Tijuana Bells - The Teen Kings - Verve
9. The Chords - Capitol
10. The Rat Pack - Capitol
11. Frank Sinatra - Capitol
12. 'S Point Of View - Frank Sinatra - Capitol
13. The Lord's Prayer - The Mormon Tabernacle Choir - Columbia
14. The Edge Of Shelly Berman - Verve
15. Gentle Giants - Johnny Mathis - Columbia
16. Music From Her - Lucky - Harry Mann - RCA Victor
17. For A Day In The Spring - Frankie Avalon - RCA Victor
19. Let's Go - Ray Conniff
20. Bobby Darin - ABC

1956
1. 'S All Right - Bobby Darin - Alco
2. Paul Anka's Hits - Bill Dana - Signature
3. Fabulous - Fabian
4. Golden Hits - Bobby Darin - RCA Victor
5. Recipe Dear Hearts - Brother Dave Gardner - RCA Victor
6. Solid And Raucous - Bill Black - Combo
7. Elvis Presley Sings - Elvis Presley - RCA Victor
8. The Everly Bros. - The Everly Bros.
9. Ray Conniff - Ray Conniff
10. The Choral Arts Of The Tabernacle Church - Ray Conniff
11. Elvis Sings - Elvis Presley - RCA Victor
12. A-Hurtin' - Brenda Lee - RCA
13. You're The One That I Want - Ray Conniff
14. Good Time Charlie's Bunion - Jere Jones
15. Stardust - Pat Boone
16. Stop! Look! Listen! Ray Conniff
17. South Pacific - Film Soundtrack - RCA
18. Lullaby Of Broadway - Ray Conniff
19. Strong Woman - Marty Robbins - RCA
20. May I Have This Dance - Frankie Avalon - RCA Victor

1955
1. The City - Ray Conniff
2. My Heart Belongs To Legion - Ray Conniff
3. For A Day In The Autumn Sun - Ray Conniff
4. I'm Just A-Sitinin' - Ray Conniff
5. I'm In The Mood - Ray Conniff
6. Mister Cigarette - Ray Conniff
7. Take Me Home Again - Ray Conniff
8. Summer Beach - Ray Conniff
9. When You're In Love With A Beautiful Girl - Ray Conniff
10. Mary Had A Little Lamb - Ray Conniff

1954
1. Love Theme From The Lady In Cement - Percy Faith - RCA
2. My Heart Belongs To Legion - Ray Conniff
3. The Five Spot Club - Ray Conniff
4. There's A Bunch Of Hips - Ray Conniff
5. Blue Christmas - Ray Conniff
6. I'm In The Mood - Ray Conniff
7. It's A Long Way From Home - Ray Conniff
8. The Next Time I See You - Ray Conniff
9. My Heart Belongs To Legion - Ray Conniff
10. A Christmas Carol - Ray Conniff

1953
1. For A Day In The Autumn Sun - Ray Conniff
2. The Man Who Wouldn't - Ray Conniff
3. The Toast Of New Orleans - Ray Conniff
4. It's A Long Way From Home - Ray Conniff
5. The Alaskan - Ray Conniff
6. In The Mood - Ray Conniff
7. In The Mood - Ray Conniff
8. It's A Long Way From Home - Ray Conniff
9. It's A Long Way From Home - Ray Conniff
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Cash Box/July 5, 1984
International Section

CASHBOX

38TH ANNIVERSARY EDITION

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Part II — International Section

Cash Box /July 5, 2019
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FIRST ANNUAL GUIDE TO THE BRAZILIAN MUSIC INDUSTRY
Ariola’s latest news is our smashing debut in “Pão de açúcar” Rio de Janeiro, which underlined our new born collaboration with Brazilian talent.

As in other countries where Ariola is already established, we have joined with a high quality Brazilian cast. Now, Ariola takes a great pride in announcing the release of its first two albums: Toquinho & Vinicius de Moraes, and Alceu Valença. Albums by Carlinhos Vergueiro, Chico Buarque*, Cristina Buarque, João Carlos Martins, Kleyton & Kledir, Marina, Milton Nascimento, Morais Moreira, MPB-4 e Ney Matogrosso are coming soon.

Ariola’s artists and their music are our first concern. We want the Brazilian artists to have the best working conditions possible, so, when they are successful abroad, their records will be available everywhere. It is exactly this concern that makes Ariola the company which artists like most.

Ariola is also concentrating efforts on discovering, developing and breaking quality talents, therefore contributing to the success of Brazilian popular music.

In Brazil, Ariola represents Arista Records, Island Records, MCA Records, and Hansa, with the best of international music, from Country and Romantic to Reggae and Progressive.

Ariola arrives in Brazil to perform a perfect marriage: the best international know-how and the Brazilian talent.

*Chico Buarque will join Ariola’s cast from January/1981, on.
“Making a Difference For the Brazilian Music Industry.”

Cash Box Magazine will be the first trade to ever publish an annual report and guide in two languages. It is the materialized personal commitment of my Brazilian associate, Marcos Fox de Lacerda and myself — to further develop an annual publication that will be of meaningful service and leadership for Cash Box and the Brazilian music industry, a regular voice that bring to this glorious talent and musical genius to an annual focus of industry attention.

It is our firm conviction and belief that Brazil can very well be the next “Mecca” and industry resource. The talent is vast, their art is rich and the promise enormous, untapped beyond steady, traditional influences. The music is changing, progressive, not what most would imagine. The industry itself is experiencing a multitude of changes. There has been a major regrouping of talent, companies and executive leadership within this ever expanding market and commercial frontier.

In the course of research, Cash Box developed an extensive, classified directory which organizes every aspect and segment of the Brazilian music industry. It will soon be available for publication and is our intention to include these 25 information-filled pages in the next Cash Box Anniversary Directory. Marcos and myself wish to officially acknowledge and recommend to Cash Box Magazine for their support of this project and confidence in the future of Brazil.

We furthermore wish to thank a host of personal friends and associates who devoted many hours of translation and production assistance. To the farsighted leadership and commitment among our supporting participants of Cash Box-Brazil, we wish to express our appreciation and acknowledge Cash Box is proud to be of service and a part of your industry. With our combined, continued effort — we can truly “make a difference” for the music industry — for Brazil.

Larry Russell Craycraft

Publication Director for CASH BOX-BRAZIL '80, Art Director, CASH BOX MAGAZINE/Los Angeles. Free lance graphic designer, marketing consultant, c/o CASH BOX MAGAZINE. 6363 Sunset Boulevard, Suite 930, Los Angeles, CA 90028. Tel: (213) 464-8241. 938-1136. Telex: Cash Box NY 666123

BRAZIL ’80

by Joao Carlos Muller Chavez

The decade of the '70s was marked by an impressive development in the Brazilian phonographic market. Quantities such as 7,200,000 LPs and 180,000 pre-recorded cassettes sold in 1970, reached quantities of 38,000,000 LPs and 8,700,000 cassettes in 1979, transforming the Brazilian music market into the sixth biggest in the world saleswise.

The exceptions of this growth could be the years 1974 and 1975 when, for the first time, the strong impact caused by the increase in oil prices was felt and resulted in a reduced rate of growth, which, in other years, was calculated at about a minimum of 15% and, at its highest, 40% per year.

Perhaps the most specific aspect of this market is its very strong national tendency. If the quantities of releases recorded locally and those which mother tapes are imported are generally on equal level, the situation changes when sales figures are compared and there, the national product contributes by about 65% of the total sales volume.

This is basically due to two fundamental principles. The first is the strong creativity owned by the Brazilian natives in the popular music field. Thanks to its vast territorial extension and to the existence of different races in its ethnic composition, crossing uniquely in some regions, Brazil possesses a rich and varied popular music, which, traditionally, has been transformed into one of the most important forms of manifestation of the feelings and hopes of the people. It is enough to remember that the biggest popular feast is Carnival, and it is basically musical, and that in football — a phenomenon whose importance in Brazil cannot be underestimated — music is used by the people to express their love of this sport.

The second fundamental principle for this national tendency of the market is the stimulation which the government concedes to the local recordings. Instead of restricting foreign cultural manifestations, the Brazilian government provides incentives for the national production, allowing the deduction from the value added tax of the royalties paid to the Brazilian composers and musicians, thus making it more attractive to invest in local talent.

Another important aspect concerning this market is the presence of recording companies affiliated to television networks. The three main TV networks have their own recording companies, whose efforts are directed more towards the commercialization of phonograms licensed by traditional recording companies than to their own production. This activity is very important nowadays, in terms of sales, and the biggest volume is represented by Sigla (which uses the label Som Livre), linked to the Globo network, with more than 20% of the market share. There are opinions in the sense that these companies are causing the decrease in market share of the traditional recording companies, but there are many others who think that the strong advertisement undertaken by these companies of the product “record” has been, in fact, the main reason for the expansion of the record market and they have contributed to the growth of sales of the record in general and not only of the advertised product in particular.

Under the industrial aspect, the installed capacity, both for record pressing and duplicating of music cassettes, covers the demand of the moment and allows still some space for expansion. Recording studios exist in sufficient quantities, although there is always the problem of renovating the equipments, due to taxes and duties rendering importation very expensive.

Considering that the number of sales points is small in relation to the size of the country and to its population (about 4,000 sales points only for 8.5 million sq. kms. and 130 million inhabitants), it is more than logical that, with time, a bigger development take place. Independently of this, we believe that our music should penetrate markets outside Brazil. For this purpose, it must get known and promoted and foreign producers must show more interest in hearing and understanding the peculiar aspects and its originality make our music able to cross over the frontiers of the country and become international. We hope that this edition Cash Box contributes to the promotion of Brazilian music, stimulating the interest of the people and facilitating contacts.

Joao Carlos Muller Chaves is the president of the Brazilian Record Assn.

Larry Russell Craycraft

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Box/July 5, 1980
Joe Wallach: The Man Who Built TV Globo

Back Streets Cutting First American Rock ‘n’ Roll LP In Brazil

RIO — Hollywood-based American rock ‘n’ roll band Back Streets recently recorded their debut LP in Brazil, the first American rock band to do so, for the Som Livre label, Brazil’s largest record company.

The three-year-old band was founded by 25-year-old singer and rhythm guitarist Jaime T. Tollke, who went specifically to Brazil to record the band’s first LP because he believes that Brazilian rhythms will figure prominently in New Wave Music of the 80s.

While there is a huge, largely untapped potential market for American rock ‘n’ roll in Brazil. Tollke said he believes that Back Streets’ LP will be the first of many American rock recordings done in the South American country.

The LP was extensively promoted in Brazil by the group’s series of five, al fresco concerts on the beaches of Ipanema and Copacabana during the last two weeks in June, which were well attended and earned the band heavy media attention in the press and on radio. A television advertising blitz on the Globo Televisión Network also kept the band quite prominent.

Composed of Tollke, Frank Napol, a 23-year-old lead guitarist; Jerry Braswell, the 27-year-old bassist; and Gene Anderson, a 26-year-old drummer, the band didn’t begin principal songwriting until after the group arrived in Brazil.

At the end of June, following their concerts in Rio, the band taped a television appearance for the Globo Network which will be aired at the end of July on the Fantástico program, a popular series with a 30 minute musical style format.

Back Streets will return home in early July to seek distribution of their album in the United States. However they intend to return to Brazil in September to begin a seven city tour of the country.

The band’s first album was produced by Andy Mills of Som Livre. The band is managed by Francesco Angela de la Flor, 635 Jardim Botanico, room 705, Jardim Botanico, Rio de Janeiro, RJ, Brasil.

While Roberto Marinho sits at the helm of the vast Globo communications of Brazil — a combine that includes the largest newspaper, television and radio networks in the country and ranks as the most powerful private financial force in Latin America — American Joe Wallach has nonetheless left his imprint on the character of the organization.

Executive director of TV Globo in Rio de Janeiro, the fourth largest television network in the world behind the Big Three in the U.S.A., Wallach has seen the company grow to the point where it now holds 70% of the viewing audience and routinely wins international awards for programming and production excellence.

Arriving in Rio in 1963 as a consultant and “troubleshooter” for the Time-Life organization, which at that time had a stake in the network, Wallach was confronted with a situation that would hardly seem to auger the success that has followed.

"I went down at the beginning of the network," Wallach recalled. "They had been in business for a few months and were losing about a quarter of a million dollars a month. It was brand new. Brazil didn’t have any state-of-the-art television.

"I was sent down as Time-Life’s representative to look after the 40% of the network. I went down and built the team. I hired the management people and most of the people that built the network through the years. I hired them and built the team that eventually brought us to where we are now.

The work progressed through difficult years, until Marinho decided to go it alone in 1969. "They asked me to stay on as executive director of the network," Wallach related. "The owner agreed to buy out Time-Life’s interest if I stayed on with him, which I did."

"So we took it. Time-Life moved out, and from that point on, we really built the thing up. We effectively established the network through half the country using microwaves, but we had to go through a lot of pain to get there."

The early years provided numerous trials and tribulations for the fledgling network — with problems ranging from a lack of equipment to political unrest.

"1969 was a key year," Wallach recalled. "It was the first year that we established a network. We had affiliates who owned and operated stations, we established a network news that went out all around the country and we started building our own stations in other areas.

"During 1972, color came in. In those years, we were largely building, spreading our signals throughout a vast land mass. Here in the U.S., the telephone company has that all set up. In Brazil, it didn’t exist — we had to go out and build it. It took all of our profits and resources to keep the momentum going."

With TV Globo now an enterprise of international stature, Wallach is beginning to reduce his involvement after 17 years in the thick of things. After a job well done, Wallach is intent on returning to the U.S., but he still retains his close ties with and feelings for the people and country of Brazil.

"Now my activities will take on less active participation than previously of my own volition," Wallach explained. "I want to spend more time in the United States to be closer to my family, to work at half speed instead of full speed. However, I will still go back and be a consultant for the network, principally to the owner of the network, and pour my ideas to help in the exchange of ideas and culture between Brazil and the United States."

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13 programs of 1 hour each - color shows highlighting the best of Brazilian popular music.

"Police Beat"
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"Brazil Tambourine"
6 programs of 1 hour each - color musical spectacular with snappy humorous sketches.

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NETWORK OF BRAZIL

SIGLA/RGE:
Another
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of
GLOBO

Globo Network of Brazil had its start with the foundation of the daily paper “O GLOBO” in Rio de Janeiro. Presently, besides O Globo, Globo TV Network and SIGLA, there are also ten broadcasting stations, a nationally outstanding publishing company, not to mention many other companies which are connected with communication. In the beginning of 1966, both Globo Network and one of the most important Brazilian independent recording companies, RGE, pacted for a new project. Globo Network started operating in April, 1965 with one centralizing unit in Rio de Janeiro. Today it owns 5 broadcasting stations, 13 local broadcasting stations. It signs are transmitted through more than a hundred different rebroadcasting stations belonging to its affiliated companies as well as to the Municipal governments. The potential audience controlled presently by the Globo network is, basically, a 100% of the total potential audience of all the Brazilian TV networks, which means 57 million people or 53% of the Brazilian population.

SIGLA (Sistema Globo de Gravacoes Audio-Visuais S.A.) was formed 9 years ago as the consequence of a division within the Globo Network. SIGLA’s policy is to give support to popular music. It started basically producing soundtracks for the Globo’s soap operas which, at that time, already enjoyed the first position of the preference of the Brazilian public. In a very short time, the 9 year old recording company began to operate as any other in the music field, reaching, as a result of its work, the whole phonograph market in Brazil.

The Company presents its major products through its two labels — Som and Som Livre, which are handled within a specific marketing structure where the media strategy is a predominating factor. Certainly, this policy caused a change in the Brazilian market share, altering the situation to such an extent that, SIGLA restrains 30% of the whole record market and 65% of the Brazilian hit market, that means an average of 5 recordings among the Top Ten of our Hit Parade. In order to get to this point, the company also made studies and investments to sign the great names in Brazilian popular music.

Considering the very different musical trends in Brazil, Som Livre has signed artists with specific repertoires to attend satisfactorily all the various characteristics of the Brazilian market. One of SIGLA’s aims is to offer its artists the best promotional support. With a 24 channel recording studios, equipped with the most modern and functional machines, SIGLA can offer an international sound standard comparable to the good quality of its own products. SIGLA, through its label Som Livre, has already released forty soundtracks LPs for the Globo’s soap operas, to 50% made up of Brazilian music and the other half of foreign productions. These soap operas and also other Globo’s programs are enjoying a big success aboard for their international quality standard.

SIGLA CAST: RITA LEE • JORGE BEN • SERGIO MENDES • RONALDO RESEDA • OLIVIA • MORAES MOREIRA • FRANCIS HIME • RUY MAURITI • CAUBY PEIXOTO • ELIZETH CARDOSO • FABIO JR.
Globo Network
Record Division

RG\ SIGLA

congratulates CASHBOX for this special edition
hoping that brazilian CASHBOX comes out soon!
Brazilian Comment:

A Cor Do Som

How did the group get together?
Each one of us was working in a different place when we started to do our job alone and then invited us, because he needed musicians, to make his first album. This happened in 1975. On his second album, An cor came to join us. We used to play to many people and also do shows. In 1977, we had a chance to record a tape at Phonogram, which they liked, but they didn't think that it would sell. Gusto from WEA listened to us and told us that he would sign us immediately. Andre Midani said the same thing, so we went to WEA to make our first album under the name of A Cor do Som, which was more instrumental. In 1979 we recor- ded "Fala Gratis" and went to São Paulo to per- form there because we were still not very known there. On the last day of the show, the place was packed. We performed one open air show which attracted 60,000 people.

Which are the biggest influences that you've got?
Each one of us has a different music background. It is the son of Cheiro de Trio Eletrico, from whom he learned everything, even the electrified instrument. We also have some classical influences. We came about when Choro was starting again, but we used already the elec- trified instruments, which were not traditional, and it shocked a little bit of the public.

Do you think that the adaptation of the electrified instruments in the Brazilian music was something that happened because of the influence of the Beatles, Jimi Hendrix and such, or just because it had to happen some- day?
We have to use what the electronic has to offer at the moment, because we can improve a lot more. There is no reason to say that it is no longer Brazilian music because we are using electrified instruments. The electrified cavuvão came about because they needed a better sound.

What do you think is the influence of the Brazilian music?
There is a lot of new music happening now. Af- ter we came about, Phonogram released a bunch of instrumental Brazilian music. At the moment, the airplay for our songs is very much for the songs with words, but on stage we do a lot of in- strumental music and we opened this path. The public now has the option of buying a record that is not Brazilian rock or traditional folklore. We need new blood in the market. There is no doubt that this is happening in Brazil.

Who are the Brazilian artists that would have in- fluenced the type of music you are making to- day?
The biggest influence came from Tropicália in 1968, led by Gilberto Gil, Caetano Veloso, and Moraes Moreira. We had a big emptiness since bossa nova, but now it is starting to improve. We have very much to discover.

Do the young people now still have the influence from the Beatles or Jimi Hendrix?
No, they are giving us our influence. We had that influence because that was what was happening around the world, but now we are going to have the Brazilian influence. All the young people have become more integrated with the Brazilian music.

Can this change break into a foreign market?
I think that this is just natural because they are coming to Brazil to get material from here. This is our objective: perform outside of Brazil. In Sep- tember there will be the New York Festival and probably we are going to participate. Wait for us because we are going to be there — and you are going to love us!

Milton Nascimento

How would you best describe the trend of the Brazilian music?
What's new that is happening in Brazil is that we have more than 20 stages and each one has its own characteristics completely dif- ferent from each other. Because of this the music and the stages are different and it is no longer one country. At the moment, there is a big migra- tion of people coming from all over Brazil to the big cities, bringing with them all those charac- teristics and different information. What happens is an exchange. What is called the revival of popular music, we still can't tell, because we still don't know. But something is going to hap- pen.

Do you think the new Brazilian trends are creating more of an impact than the foreign in- fluences, or is the foreign influence not so strong anymore?
No, the foreign influence has always been around, but it is not so strong anymore. Over several years, Brazil always wanted to know what was happening there. It has always been a copy of the outside, especially concerning music. This has changed. What makes us stronger is the union. One example of this was the first of the first of the first, which brought together a huge mass of people, almost 50,000, to watch a series of artists with different musical backgrounds, young and old, for seven hours. I consider this the Brazilian peo- ple very musical and very underestimated by the critics, because they say to people will not un- derstand when this is the biggest in. The Brazilian people are very musical and they are able to understand even something very difficult.

Does the Brazilian popular music reflect the socio-political situation?
In my opinion, all music from protest to love songs reflect this situation. Even if the composer doesn't actively participate, he is participating. I don't believe in politics. I think it's a game and a dirty game. I am not a part of the dirty game. My participation is more humanitarian. You have just arrived back in Brazil. How do you see the breakthrough of Brazilian music in foreign markets?
Up until some time ago, the foreign countries didn't know anything beyond Carmen Miranda. But many musicians were asked to leave Brazil because of their political beliefs, so they stayed outside 10 years and were still working, so the foreign people started to want to listen. I felt dur- ing my concerts a great response from the audience. The potential is very big. It is also very elec- tronically driven, which is the best way to get into the market. The international music is tried and worn out. The only thing we have is a good one at the moment is those having the black influence. To break into the American market is more difficult because they have all the known bands labeled and separated and the Brazilian music has a little of everything so it is very difficult or to fit into any one. There is something else that happens frequently. The Americans come here to listen to our song and invite to record there, but arriving there they want us to record what they want, not as we are. This is one of the reasons why I broke my contract in the United States. If I should have a chance to happen as I am and I want it, and not record, especially for the American market, I have already felt the public's willingness to listen to us in our own language. What matters is the feeling that we can transmit, and it is transmitted in any language.
WEA RECORDS BRAZIL

AN ARTIST ROSTER TO BE PROUD OF:
BRAZILIAN MUSIC AT ITS FINEST

ELIS REGINA

LUIZ MELODIA

OSWALDO MONTEIRO

ZEZE MOTA

BABY CONSUELO

HERMETO PASCHAL

WEA
How would you describe the direction of your music?

As an American songwriter, what has intrigued you most about the Brazilian style of music?

The most interesting thing about that form of music is that it changes incredibly. You find it to be much more imaginative and much less predictable than the music of most contemporary writers today. One of the concrete things you can say about how it differs is that it creates tension in melody and harmony, that this is not the structure of the song. Rather than a one-four-five, it's more of a one-five-four-five-one or one-three-five-three-one. I think that kind of change is where the harmonic tension comes from. They tend to sometimes just go up and down a half step and then suddenly step in another direction.

How did the Brazilian sound come into your music?

I first became aware of that sort of sound with Sergio Mendes' group in 1965-66. I had never heard anything like that before, and it just blew me away. From that I grew into, like, Chick Corea with Flora Purim and Airto. I really felt like there was something real, that this was music that was exploited. It was given a chance to be experienced by a few people, and I think it made the music more interesting and the people that played it more original. I think it's that experience, the music by the records I could find in this country, and by association with Brazilians like Flora and Airto. The whole sound started to intrigue Thelma. So when I was working with Cannonball Adderley, we went to Brazil, and from that point on, it was all over. I just seemed to be more interested in their conception of that music. That was in 1972.

What do you think is the direction of Brazilian music today?

It has changed a lot since my first experience. When I was there in 1972, all I heard on the radio was Brazilian music, unless you were the Beatles or something like that. This last time I was there I heard all kinds of music, from Chic, Earth, Wind and Fire, to just an amazing turnaround. I don't think all this American exposure has hurt the music. It just adds to the traditional sound at all. It just creates more outlets for the younger generation to explore, to become more interested in that music and associate themselves with. After all, this is the 20th Century.

How did your album "A Brazilian Love Affair" come about?

I wanted to sell records in other countries, and it was also a labor of love for me. The festival in Sao Paulo was happening, and a lady who was with CBS International by the name of Julie Savely wanted a project with some Brazilian people. She more or less coordinated the whole thing for us. All we had to do was convince CBS to let us do it. Fortunately, I had a hit at the time. But it's something I really wanted to do, and it seemed to be the right time. I wanted to record a record with a real strong Latin base, and Brazil was the only place to do it.

Why do you feel Brazil was the only place to do the kind of album you wanted to do?

It was the only place to have a vacation. I wanted to be on a beach, to relax. I wanted to try and infiltrate the culture, feel the people and try and feel the rhythm of how they feel, what they think, and to get a true fusion of what I had in my mind and the music from the people down there. I didn't want to go there and just record in the studio. I wanted to get a feel for it. There was a lot of money in Milton Nascimento's work and in somebody else than the usual band consisting of a keyboard man around you. You hear people playing sophisticated sambas on these very simple instruments, that you would never be able to play sambas. And I think that in my mind it's kind of an example of how intermingled the influences are. It was surprising to find that people who seem to be "black," but were whiter and more blue-eyed than myself. That's just an example of all these various ethnic groups that have been reduced down to their most common denominator. They're all Brazilian people, and they have to show up in their music.

What are your future plans in regards to working with Brazilians?

Well I just released an album here and I assume it's available in Brazil. I would love to go there to perform. I think I would do rather well. I am obviously a big fan of Brazilian music. I feel that music is more or less the universal language, so to me I'm interested in all kinds of music and Brazilian music is so full, so ripe.
In 1978 we started a campaign conceived within carefully planned procedures for the systematic development of new talents on the Brazilian music scene. In 1979 this work was accelerated and we broke more new artists and still helped already established stars to take that crucial "next step" to superstar status (Did you know that 1979 was Roberto Carlos' best year ever?). In 1980 and throughout the decade, Artist Development will be our Number One priority.

Artist Development
A continuous process at DISCOS CBS BRAZIL
Antonio Carlos Jobim:

"It’s the law!"

How did you get involved with music as a career, and what were some of the challenges?

I was going to be an architect. I went to the University of Architecture, but I never completed the first year. Music had always been a hobby for me and then it became the main thing. I became possessed with it. I was a German maestro who escaped from the war. That’s how I got to learn the notes, the scales and to read music.

There were many challenges in the past, you see. But there were fewer people, competition was not today, so there was a lot of room for all of us. We were all so crazy about music, we were willing to do anything and everything. I got in a little bar, a nightclub, I played the piano, sang and even danced. We played whatever anybody asked us to play—jazz, Fado songs, boleros, tangos. Whatever was in, we played.

How would you describe the direction of your own music?

It’s difficult to give it names. Romantic, some say “ecological,” when you defend forests and animals and ourselves. I’ve had many many different phases. Picasso had many different phases—periods. You look to the birds, you look to the ground. We all have multiple interests in life.

Does the popular Brazilian lyric reflect many of the social and political conditions of Brazil?

The arts always reveal, reflect those situations. You can say more in the lyrics than you said to, to express your political opinions. But I don’t believe that a country is going to change by writing songs. We have tried this many many years not only in Brazil, but in the U.S., too. It is not enough to denounce the situation. The situations are well known already. You have to cope with them. Like the energy crisis—every penny we make from coffee has to go to the Arabs for gas. We can’t blame the U.S. and say that the Americans are imperialists. Everybody has to wake up to know what is going on, instead of blaming somebody else. We have to assume our responsibilities. It seems that the trend of Brazil for many years was to encourage only national music and production. How do you feel about this?

It comes and it goes, year after year. In 1962, we had many people—composers, writers—saying we should control the radio as to what percentage of foreign music and national music should be played. American influence has been very strong and vice versa here. In the ’30s, ’40s you had congas, boleiros, mambo, all these Latin things. There are several kinds of music, music to make you go to war, music to make gymnastics. In 1962, we chided played Brazilian music. Now we play a lot of foreign music, chanted American rock ‘n’ roll. The kids want to hear everything. They want to be a part of the world. We are all Americans — South Americans, but still Americans. We have a lot of the same things. Our clothes look alike, I am a nationalist, but I am not stupid. We have traffic jams, red lights, police, chewing gum, shortages, wars and the infauna is similar. You take the southern U.S.—many animals come between North and South America—many species, including me.

Has there been any foreign influence in your work?

Influence, yes, I am sure all the classics, you name it. I believe they influence everything in me. In the old days the second language was French, so everyone listened to Debussy. Today the Americans have the strongest influence.

You are an experienced artist. What do you consider some of the challenges of the Brazilian music industry and its artists?

I believe it all depends on how the country survives the current crisis. Inflation is strong here, but naturally, it’s worst in Brazil. We are facing a world crisis, with the price of food. I think as a musician I have to talk about food, because without it, one cannot survive. Everything is so expensive — travel expenses, accommodations, everything has gone up like a skyrocket. It is important for an artist to travel, to get exposed to everything. What would have happened with Picasso if he hadn’t moved from Barcelona to Paris? One of his biggest fights was to get a foothold in Paris, and once he got it, he played and worked. You have to have access to all different things, to different cultures, to their land, their language and to their spirit. What should be the relationship of the artist with the record company?

When you are writing hits, they call you. If you sell records, they call you. They give you a car and everything. And if you don’t sell, they ignore you. To become popular is a problem. The record companies have a Bible, the hit parade or selling list. You have to conform sometimes to that Bible if you are not known. You have to establish yourself. Prove yourself. It is difficult. It is a hell of a career. You have to be a sex symbol. You have to go to the cover of TV Guide. Then you have to be able to hide in order to be left in peace to work. We artists, we fight so much in order to be known and then we have to hide in order to keep our sanity. The responsibility of the artist is to lead humanity to a better world—to sell illusions, taped illusions. We need to get out and enjoy life. I think the record company knows that. You cannot kill yourself in the name of the hit parade. Sometimes you can hot write commercial things. You have to be serious about your dreams. The public many times want music to target, to escape. Like Mao Tse-Tung said, the capitalist are the copiate of the people. I think everybody is entitled to a little spoom. You have to dream or else everything becomes obscene.

What were some of your biggest personal challenges?

The greatest was to abandon the Rio night and work during the day. To write for the orchestra, to practice, to keep a daily routine and to stay alive. You know, you become more flexible doing the things that you don’t want to do. You are more adaptable to whatever comes, to whatever will be. And also by doing: you receive. It’s the law, the big law from upstairs.

David Hinds

VIVA BRASIL:

New LP Debut

Sugarloaf Records — Brazil

Sugarloaf Records has announced release of the debut album by Viva Brasil, featuring Claudio Amaral, lead vocalist and guitarist. Viva Brasil, whose Brazilian-flavored music has gained American kudos, was nurtured on the San Francisco music scene, where the group has presented a number of carnival and Carnaval parades. The band’s samba dance music is accentuated by Amaral’s vocals, which he measures, and Karen Miller’s guitar. Seattle-based Sugarloaf Records will be released by the group. Viva Brasil’s debut LP, which was produced by Mark Rosengarten and engineered by Neil Schwartz, will be initially released at Tower Records in San Francisco, backed with a performance at Bimbo’s in North Beach. In August, Tower Records/L.A. and other Tower stores in Southern California are planning release of the LP, while the band plans showcase performances at the Roxy and other venues in the area.

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“Language is the biggest challenge.”

Let’s talk about your professional background. You’re originally from the state of Bahia, which is a very large and diverse region used to hiring around the record shops to be aware of the new records. I had a friend who owned a record shop, and he asked me to work there to do the buying for the international repertoire, which I already knew very well. I was 18 years old. After our monthly working hours, I met a lot of record sellers and then I was invited to work for Fonogram, which was at that time called Companhia Brasileira de Discos Philips. That was in 1969. I started to work as the assistant to João Nogueira, who was the director of the A&R department. After three months, they put me in charge of the international department. During one of my trips to Europe, I was invited to work for Polydor International in the promotion department in London, where I stayed for a year and a half, then I moved to Paris for a year and I came back to Brazil in 1973. After that, I was invited to work for CBS as the assistant to the head of the international department. Soon after that, I was in charge of that department. I stayed there until October 1979, when Arlona invited me to work with her, which was something completely different from the rest of the companies.

What are the criteria in selecting a domestic artist that would sell internationally?

We don’t have a small catalog at the moment. I spend everything and the people in the various branches decide if they are going to release the record internationally. There are certain obligations do exist. I am obliged to keep a certain number of records that are in the top 50 in Brazil for the U.S. This is done to promote the album. It is much easier to sell internationally in a market that is much more difficult to sell. The sound of the language is not familiar to people of other countries. There are also things which exist here that don’t occur in any other country.

Do you have to have more promotion in the U.S. than in Brazil?

I have to have more promotion in the U.S. than in Brazil. For example, Marina recorded in Portugal, which she is going to translate into English. She has a very easy sound, which includes soul, reggae, etc. The commercial success there is tremendous, but we also sell very well. It is very hard for Americans to understand another sound. American musicians, however, are very sophisticated and they listen to music and he records usually sell about 10,000 copies.

How would you describe the record market now?

Well, people say that it is going through a crisis, but here at Arlona we are not feeling it that much because of our strong experience in the Latin market. Yes, it’s going down, but we are selling very well. For example, Arlona’s recording sold 50,000 in Portugal when she was with Odete, she sold 500,000 albums in a seven or eight month period. With Arlona, she has sold over 1 million with no effort at all having even a single hit to push the LP, and this is happening with at least 80% of the artists today. It seems that people here have short memories, as the crisis that is going on now happens every year. This “crisis” is normal. It happens here in March, April and May. The beginning of June, things improve. This is not only limited to vinyl sales but in most territories sales increase in May, but also because in January and February there are no sales, they give it all away and they use up all their savings. In addition, in March, the school year starts, and students have little money. However, commercial buying is very young and their expenses are heavy during that period. In May, they begin to have money again for commercial buying.

The crisis has also affected the distribution of records here, and sales seem to be in a natural recession period. This crisis has always existed in the market and it is a question of release and release strong product during that period, or don’t release new domestic product, just track catalog. With many records in a very strong promotion, we didn’t feel the crisis and probably won’t feel it next year, as well the others. But the international market looks from September to December, when we sell a tremendous amount.

How do the sales of domestic and international releases compare?

They are affected by unit, always sell much more than the international. At Odete, for example, she sold 2.5 million in Brazil, but only 500,000 domestically and 40,000 internationally. A domestic hits sells 100,000, whereas the international hits sell 400,000. An international hits sells 60-70,000.

Has the market always acted this way?

Not at all, because the domestic market was very big. What has happened is that there are many changes happening in the market. The cost of international product is much less, because it comes already made and so $500,000 for a record company to recoup the cost. On domestic product, you have studio, musicians, other expenses, and only after the commercial period can you recoup your costs. This depends on the cost of the end product. Much of, from one recording to another.

With Arlona coming to Brazil, has anything changed in the music industry in terms of marketing or administration?

Nothing changed very much within the companies, because the professional market is very small. There are very few people that are sophisticated within the music industry, so in many markets, when a new company opens here or when an existing company wants to increase its staff, they always hire employees from other companies, but actually they did not happen. What happened is that Arlona came to Brazil and offered better jobs in the industry. But I did not come here only because of the money, but because I would have more creative freedom in Brazil. That was the best thing about the companies, but I did not accept them. What really brought me to the U.S. were the opportunities, the creative freedom and the sense of teamwork. José Vicente Rosa, who is the general manager, is not the big boss, he works toward the same objectives. Everyone has his own job, but there is a sense of unity, and the other companies, there is always somebody who is the “big boss,” handling everybody, who decides everything and anyway there is no record industry. Generally, they are executives from an English, American, German or other company. Most of them are not from the music business, but are administrators who are not able to talk to the artists, producers, musicians, etc. They only want to see profits.

You’ve worked for many years with the international market, and I was wondering if you had the experience with both CBS Records International and your current position with WEA International — how did you come to have a long time with the music of Brazil so well?

Before I came to WEA International, I was associated as the director of A&R for CBS International in Latin America. During that time, I spent a large part of my job on developing a larger market in Latin America and the source of some of the most exciting music. It’s also a large area, but in terms of promotion, we had a larger audience and could really show what Latin music is all about. There was a tremendous future there. Brazil, given the fact that it is such an enormous market, is also a very large market — it’s a very large and musical country. It’s a country that uses music for its own identity, so when they show every night, which have a tremendous large audience, there is always a specific genre of music that plays, the soap opera that ultimately has a lot of success. It’s a country that uses music and lives music in a very important way.

It lives music, but does it buy music?

Absolutely. It’s the largest record market in Latin America, and it’s a country where American music is translated into Portuguese.

Do Americans have to translate into Portuguese?

That’s the interesting thing, English music, English language music sells all over the world.

Do the people in Brazil know English?

Most do not.

Then it’s more like a foreign language to them.

Yes, exactly.

That has to be very difficult for them to really have a clue as to what the words mean.

They don’t have a clue about the lyrics.

As far as the types of music that are popular, how would you say they compare to America?

First of all, in the different regions of the country, there are certain musical trends that seem to be shifting. For example, there is a strong Brazilian Regional music that includes towns like Fortaleza. Recife, and Caruaru, which is a typical northeastern music that is played very different from that from Rio or Sao Paulo. There is a movement now, in selling sold there. So there is a trend among Brazilian composers these days to be very loyal to their country, to their style, and they think that’s very fine.

That basically seems to cover the subject. Would you like to add anything about the world market itself?

That’s another thing that I think is that I think that Brazil is a country that has music that is terrifically exciting, and the rest of the world is looking for that, the world is looking for the Brazilian music, and people who are terribly responsive to all kinds of music. I think that music from other countries, as others, has a great potential and I already believe in that, as far as I think, that’s a music market.

B-13
Designed as an American outlet for material by the new generation of Brazilian composers, Brazilian American Music (BRAMMUS), a publishing company staffed by composers, was formed in Los Angeles in January of 1979. And while such American artists as Quincy Jones, George Benson and Al Jarreau have caught wind of what the young South American composers have to offer, it is BRAMMUS' hope to build an even stronger musical dialog between Brazil and the U.S.

Since its formation, BRAMMUS principals Oscar Castro-Neves, Paulo Albuguerque, Miles Goodman, Vitor Martins and managing director Rand Maris have shaped the organization so that it will protect the interests of the composer. Just as importantly, however, the company functions as an exploiter of material, producer and collector.

"We have what I consider the cream of the new wave of Brazilian composers on our list," said Castro-Neves. "Ivan Lins and his lyricist Victor Martins, Djavan, Joao Bosco, Fatima Guedes and Mauricio Tapajos are all represented by us. "We are very happy to have George Benson recording two songs by Lins & Martins," Castro-Neves added. "It's a major breakthrough for us. We were also involved in putting Elis Regina together with producer Johnny Mandell. She is considered the top female singer in Brazil today."

Castro-Neves went on to say that BRAMMUS emphasizes selling its composers songs as well as bringing Brazilian acts to the U.S. He maintained that the best vehicle for laying a Brazilian composer's foundation in America was to have the songs recorded by U.S. artists.

He also explained that BRAMMUS is more than just a publishing house in that they are more than just representatives of Brazilian artists as far as their material is concerned. "We also make the effort to protect the intent of the lyrics," said Castro-Neves. "And that's very important because the quality of the lyrics is very important to Brazilian artists.

Addressing his conversation to the future of BRAMMUS, Castro-Neves said that his company is about to begin production work on several of the acts because he feels that BRAMMUS knows best how to treat the material commercially and what markets the music would be best suited to. He theorized that if the company's new ventures mushroomed that a label would eventually develop.

BRAMMUS' long-range plans also call for taking American acts to Brazil and functioning in a similar fashion to its U.S. operation. "As long as you establish the roots from one side of the bridge the concept can be built upon," said Castro-Neves. "As a better grasp evolves, you can do both things. There is no reason why you shouldn't book acts down there. Presently, however, Castro-Neves and BRAMMUS are concentrating on keeping the lines of communication open between Brazilian music and the U.S. market. The company feels that the freshness and vitality of young Brazilian composers is recognized in their native country and that their contagious energy is reaching beyond Brazil's borders.

"We've seen and heard the reactions of American artists such as George Benson and George Duke," enthused Castro-Neves. "And we are convinced that there is a void in the American market that these composers and artists are going to fill. It is the honesty, sensitivity and potency of the songs that distinguish them. This flowering of musical energy is destined to have an impact on many American recording artists."

Aside from his involvement with BRAMMUS, which has offices in Rio de Janeiro and Sao Paulo as well as L.A., Castro-Neves is a well-known musician and arranger. A famous bossa nova composer in Brazil, Castro-Neves first gained notority in the U.S. as Sergio Mendes' right hand man in Brasil '66.

"I see my future as a producer, musical director and writer, more than a performer," said Castro-Neves. "I think I'll be making my own album in the near future, but more than that, I see myself producing people, writing arrangements and working as a musical director. They are all part of my musical expertise as well."

Castro-Neves' creative prowess goes hand-in-hand with his eagerness to expose the music composed by the artists of his homeland. "I think much more is said through music than any other form of art, and I'm not putting any other art form down," stated Castro-Neves. "There are great painters, great sculptors and great theatre in Brazil, but I think the major artistic force is music. Through music, a lot is said."
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**Brazilian Comment:**

Elis Regina • WEA

As an observer, how would you describe what is going on with Brazilian music today?

We have to analyze it from two sides: the creative side, which is doing fine, having a big quantity of people making good quality music, and I can see a very big crisis concerning the production flow, because we are dealing with something coming from petroleum in a dependent country. The record prices went up like hell, and that's why people are buying less and less each day. In fact, the market trend is going more and more seriously into singles, or albums saturating various artists. That means that the market is aware of the crisis. With all that, I can see that it is going to be very difficult to the new people to place themselves, because with the investment very high to make one record, the record companies are investing more and more in the fast turnover and this means the big names, the so-called big stars. This won't let the young people come about, at least not many of them. Meanwhile the new people don't have any solution; they create a lot of stuff, give shows, and such. There is an interest in having them around, but to the multinational, this doesn't mean very much.

Being a singer who always worked with new composers, your contribution may be of a tremendous value in this critical moment, isn't it?

I'm volunteering myself for that. Having a market closing for the new people makes us open ourselves to the young. There is a big proliferation of young artists doing a job, same with quality, others not so good, but this is not what matters. The practice of the creative art will make sure that, as the time goes on, they refine the quality of their own art. So they can find their own way without using the big standards such as Chico Buarque, Milton Nascimento, Joao Gilberto, Tom Jobim or Ivan Lins. Then all these guys come about bringing all kinds of influences, trying to make room for themselves; but many of them are getting lost on the middle of the road, they are losing power to keep fighting because they cannot see a way out. The market is actually occupied by a small group of people and it seems that it won't have immediate renovation. I think that the only way out in a long term is to take the risk, because we were under the same atmosphere when bossa nova started. But it is true that the cultural moment is different. We are coming from 15 years of a cultural emptiness. The country is going through a very big social crisis. The record market has shortened like hell since last year, when the petroleum derivatives went up and the record prices became absurdly high. In a country where the minimum salary is 4,000 cruzados, 500 cruzados for a record is craziness. Finally, the Brazilian music orientation is very closely connected to the cultural process, that is, it depends on the social process which depends on the economic process.

What is your expectation on your first record in English?

This is one step more. My only concern is to have the country, because each day I become more and more involved here. To make a good job in such a competitive market as the American, it is necessary to live there for a while and I don't know if I can do that. To begin with, I am overwhelmed with the idea, but at the same time, I'm scared of it. I don't want to go out to be another Carmen Miranda, taking pills to keep or to wake up. We cannot lose our reference point, otherwise we will turn out to be a world citizen, without our own personality.

nasaxe albino

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**Brazilian Comment:**

Gilberto Gil • WEA

As an objective observer, rather than an artist, how would you best describe the current state and the direction of the Brazilian music?

It's difficult for me to have an outside situation because I am too much involved in the creative side. I am part of it. So I have to see it as part of the inside, and when I say from the inside. I mean from the point of view of one who is insightful. From this point of view I think that Brazilian music is a very exciting area, not only for Brazil, but to the whole world, because it is very creative. Many talents and many directions, many trends are being set in Brazil. Now we are getting into the industrial level, that is why music is becoming something big. Two weeks ago I did a tour with Jimmy Cliff, and there were crowds of people that you could never imagine. We had 15,000 people in Salvador, 13,000 in Beto Horizonte, 30,000 in Rio and in some places we had to play in football stadiums, because we could not find a place big enough for all these people. That is an indication.

Do you believe that this is an indication, this trend you feel, is nationally or internationally based?

The birth of the musical thing is naturally and doubtlessly something that is international for the past 20 years. The phenomena has been concentrated in the developing areas, like Europe and the United States. But the rest of the world has been living in a different situation up to now, and now in Brazil. Japan, some parts of Africa and Jamaica, there are areas that were not among the leaders. They were not considered main areas of the musical phenomena. Now they are getting into this type of trend.

Would you agree that the music reflects the social preoccupations and conditions in Brazil? It reflects not only in Brazil, but everywhere. Music has become a kind of review of what is going on. For the general popular statements, in terms of life, existence, living conditions, prospect for the future, complaints, etc.

Concerning Brazil, what do you feel about the popular sound in the future? How do you feel it is going to be?

Brazil has been always a melting pot in this century, regarding culture, economy, etc. Brazil is a mixture of different things. Nothing has ever been specific. From the very beginning, since its discovery, Brazil has been a kind of mixture of everything and music is just the same thing. So that is why it is difficult to say that how music is going to be in five years. I think that many things are going to be very functional. We are going to have big fusion of what has not been shown even to Brazil. Such as the music from the northeast, the fundamental Afro music, the different samba we have in Bahia or the country music. This kind of music has not been explained yet to the general public.

Do you think that the influence of Brazilian music on the international world will increase or decrease?

The real momentum for the international standard type of music produced by the American industry and by the European industry, distributed all over the world, is gone. It is time now for something mixed, like music coming from the underdeveloped countries like Jamaica, Brazil and Cuba.

As an experienced artist, what do you consider to be the biggest challenges to the Brazilian music industry?

We will have to face a revolution in the industry. We're in the process of discovering serious talents. We will have to change managing, marketing, basic policies, etc.

vereda silva

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Our new jukeboxes not only have a great new look, they have a great new sound.
Our new Tempo and Prelude 200-selection jukeboxes are completely re-designed, inside and out.

For example, we've put the speakers and selection area at the top, backlit the title strip, and set the whole thing on a slim base for a pedestal effect. The overall look is of a much smarter, compact unit.

Some things we didn't change. Like no horizontal surfaces for drinks (and spills). It'll keep your Rowe jukebox looking (and working) great.

**To disco or not to disco.**

Best of all, you can choose from three exciting new models: The Tempo high styled jukebox, the Tempo-Disco which has all the makings of a complete disco complete with flashing lights in about 18 cubic feet of space and the Prelude, combining the best of classic and contemporary styling in a jukebox that looks great everywhere.

**New sound.**

Here the story is even more dramatic. These jukeboxes deliver higher volume levels and better tone quality than any other units on the market. They do it via an incredible new speaker system, powered by more true watts than any competitive system. This minimizes distortion, feedback, and other problems usually associated with high volume operation. It all means that we do more than make it loud. We make it great.

**The price is right.**

But better looking and listening aren't the end of our new jukeboxes. We've also re-designed the pricing procedure. Gone are charts, switches and calculations. In their place are a brand-new Rowe innovation: Plug-in pricing chips. Just plug them in, and you're all set.
Control center.  
The “brain” behind our new jukeboxes is an improved central microprocessor that controls all functions. The benefits of this new arrangement are both numerous and astonishing. For one, the unit can now play both sides of a record (assuming both were selected), in succession.

In addition, we have enhanced the capabilities of our Memorec unit. Not only will it give you the most (or least) selected records, in descending order, it displays total selections since last reset, provides an instant display of the number of plays on any individual selection and also shows total money intake since last reset.

Increased play.  
In order to maximize your income from these new Rowe jukeboxes, we’ve designed them to stimulate play. There’s a new “Most Popular Record” flashing display that advertises that particular location’s biggest hit. Put in your money, push the “Most Popular Record” button and the machine plays the location’s biggest hits (from #1 on down) until credit runs out.

Big five-year guarantee.  
Through all our improvement, we haven’t lost sight of service-ability or reliability. Diagnostic LEDs help pinpoint problems. Support modules can be replaced in seconds. And we’ve kept all servicing up front, where it should be.

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Sounds great.  
Now that you’ve read this ad with your ears (and eyes), you’ll have to agree that our new jukeboxes sound pretty good. Why not get all the details from your local distributor?

SPECIFICATIONS

<table>
<thead>
<tr>
<th>Specification</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amplifier Frequency Response</td>
<td>20-20,000 Hz at —3db</td>
</tr>
<tr>
<td>Dimensions</td>
<td>Height: 53 in. (134.6 cm)</td>
</tr>
<tr>
<td></td>
<td>Width: 41½ in. (105.4 cm)</td>
</tr>
<tr>
<td></td>
<td>Depth: 28¼ in. (71.8 cm)</td>
</tr>
<tr>
<td>Net Weight</td>
<td>365 lbs. (165.6 kg)</td>
</tr>
<tr>
<td>Electrical</td>
<td>120 V. AC, 60 Hz (Also available, 220 V. AC, 50 Hz)</td>
</tr>
</tbody>
</table>

OPTIONS

<table>
<thead>
<tr>
<th>Option</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRD solid state wall box.</td>
<td></td>
</tr>
<tr>
<td>Automix kit.</td>
<td></td>
</tr>
<tr>
<td>Bill acceptor.</td>
<td></td>
</tr>
<tr>
<td>Remote volume control, cancel</td>
<td>and power switch.</td>
</tr>
<tr>
<td>Extension speakers.</td>
<td></td>
</tr>
<tr>
<td>Plug-in paging system</td>
<td>and many more.</td>
</tr>
</tbody>
</table>

Rowe International, Inc.  
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61. Dale Distributing Ltd. 5631 Minut Blvd.

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Cleveland, OH 44116
(216) 338-1340
Robert B. Willard, manager
Bally, Midway, Stern, Williams, Chicago, Q9, Now, Mfg.

Bally Mid-Atlantic Distributors
P.O. Box 61
Cleveland, OH 44115
(216) 338-4600
Robert B. Willard, manager
Bally, Midway, Stern, Williams, Chicago, Q9, Now, Mfg.

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P.O. Box 61
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(216) 338-4600
Robert B. Willard, manager
Bally, Midway, Stern, Williams, Chicago, Q9, Now, Mfg.
Banner Specializes In Serving You

Mr. Operator, Banner gives you greater value through specialized service. Whether you need advice on selecting new Vending, Music or Game products, fast delivery of parts, or dependable repair of equipment...the Banner Specialists will serve you before and after the sale. Come to Banner for guaranteed excellence in service. Banner specializes in meeting today's industry needs...and has for over 63 years.
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Depend on us to recommend only the best in the herd of coin operated equipment. We’re always scouting for the best in games, music and vending for your needs. Plus your purchase is backed by our experienced technical staff and our comprehensive parts department. Call us to put Betson/Pacific on the lookout for you.

Serving the West
betson
pacific

1319 West Pico Blvd., Los Angeles, Ca. 90015, (213)746-1191
960 Howard St., San Francisco, Ca. 94103, (415)549-4495

(continued on page 23)
VIDEO UPRIGHTS ACTIVELY TRADED

- Gremlin/Sega Mini Monaco GP
- Gremlin/Sega Astro Fighter
- Gremlin/Sega Car Hunt
- Intermark Poker Machine
- Midway Bowling Alley
- Midway 18 Wheeler
- Midway Phantom II
- Midway Submarine
- Midway Super Speed Race
- Midway Deluxe Space Invaders
- Midway Galaxian
- Taito America Space Chaser
- Universal Cosmic Monsters
- Universal Cosmic Guerrilla
- Universal Cosmic Alien
- Vectorbeam Barrier
PINBALL MACHINES ACTIVELY TRADED

Gottlieb
Roller Disco

Gottlieb
Torch

Gottlieb
Spider Man

Gottlieb
Circus
(wide body)

Stern
Magic

Stern
Meteor

Stern
Galaxy

Stern
Big Game
(wide body)

Stern
Ali

Stern
Seawitch

Williams
Stellar Wars
(wide body)

Williams
Tri-Zone

Williams
Time Warp

Williams
Gorgar

Williams
Laser Ball
(wide body)

Williams
Firepower
PHONOGRAPHS

ROCK-OLA

Rock-Ola Model 442
Rock-Ola Model 446
Rock-Ola Model 444
Rock-Ola Model 448
Rock-Ola Model 451
Rock-Ola Model 454
Rock-Ola Model 450
Rock-Ola Model 456
Rock-Ola Model 461
Rock-Ola Model 464
Rock-Ola Model 459
Rock-Ola Model 470
Rock-Ola Model 471
Rock-Ola Model 467
ROWE-AMI

PHONOGRAPHS
The Directory

Phonographs

Rowe-AMI Model R-82
Rowe-AMI Model R-82
Rowe-AMI Model CTI-15
Rowe-AMI Model R-83
Rowe-AMI Model R-84
Rowe-AMI Disco 200
Rowe-AMI Model R-84

Seeburg Apollo
Seeburg Golden Jet

Part III — Coin Machines
(continued from page 21)

Banner Specialty Co.,
639 Ayleps Dr.
D.C. Ind., Poolesville, MD
(301) 594-2222

D & L Distributing Co., Inc.
6610 Allenton Blvd.
Huntsville, AL
(205) 724-4444

D & P Music Company
Paul Paltz, Vending
658 W. Market St.
P.O. Box 2435
Onondaga, NY
(315) 699-1552

Eastern Music Systems Corp.
35 N. Broad St.
Philadelphia, PA
19102
(215) 564-4445

Roth Novelty Co.
335 N. Pennsylvania Ave.
Wilkes-Barre, PA
(717) 824-5989

Saulim-Williams Co.
3215 Fifth Ave.
Pittsburgh, PA
15213
James F. Wilhem, vice-president &
manager

South Carolina

Palmetto State Dieg Co.,
2115 Commerce Drive
Interlaken, SC
(803) 794-3512

Peach State Trading Co.
P.O. Box 1482
116 Shop Rd
Columbia, SC
(803) 256-6938

South Dakota

J-Mak Distributors
500 Main
Dakotah, SD
57732
(605) 731-1071
John R. Truono, president

Jim's Tronic Co., sales manager
Patrick Kiefer, parts & service
manager
(Rose, Bally, Midwest, T.S.S.
Billiards, Tournament Soccer &
Eight Ball, Exidy)

Tennessee

Game Sales Co., Inc.
443 Monroe Ave
Memphis, TN
38103
(901) 526-8111

George W. Simmons, president
D.V. "Coody" Pennington, vice
president
Jerry Porter, manager

Bill Lott, sales manager
American Shuffleboard, Bally,
Cinematronics, Gottlieb, Exidy,
Midway, Stern, Williams, Williams,
York, Gottlieb, Williams

Sammons-Pennington Co., Inc.
443 Monroe Ave
Memphis, TN
38103

George W. Simmons, president
D.V. Pennington, sales manager
(Atari, Agent, Automatic Products,
Choice Vending, Hobart, Seeburg)

Sanderson Distributing Co.
612 N. Main St.
San Antonio, TX
(210) 222-2306

Commercial Music Co., Inc.
1500 Edison St.
Dallas, TX
(214) 741-6381
Benny E. Williams, president
Jack Eskew, service
Rowe-AMI, Automatic Products,
Rock-Ola Can Drink, Stern, Bally,
Williams, Talk, Irwin, Exidy

H.A. Franz & Co.
606 Denver
Houston, TX
(713) 533-7366
H.A. Franz, president

Gulf Coast Distributing Co
3135 Miller
Houston, TX
(713) 526-4891
L.C. Butler, president

Lavelle Co., Inc.
1209 University Ave.
Lubbock, TX
(806) 742-9450

Larry Lavelle, owner
Wanda Lavelle, office manager
Bobby Watt, manager
Valley, Stern, Midway, Wurlitzer,
Bally, Brunswick, Exidy, Gottlieb,
Cinematronics, Dynamo

O'Connor Distributing Co., Inc.
8026 Drihovsk Row
Denver, CO
80222
(303) 570-4512

Bill O'Connor, president &
treasurer
R.W. Gilmore, vice-president
secretary

Seeburg, Williams, Bally, Atari,
Endy, American Shuffleboard,
Meyer Diebel

Wallace Dist Co.
305 N.E. First Ave
Mineral Wells, TX
(817) 325-3600
Dick Ringo, president

Utah

Mountain City Machine Distributors
3735 S State St.
Salt Lake City, UT
84115
(801) 263-3455

Steve Dist Co.
276 W. 16th St
Salt Lake City, UT
84101
(303) 328-1361

Phil Steele, president
Stan Laren, vice president
Ken Laren, vice president
(Atari, Aladin, Bally, Cinematronics,
Data East, Silco Sports, Exidy,
Globo Billiards, Midway, Rowe,
Sega/Gremlin, Sirco, Stern, Sting,
Talk, Tommy, Lif, Universal,
Seeburg, Valley, Williams)

Virginia

Danielle Appomattox
220 Westover Dr.
Danville, VA
(804) 722-3754
E.L. Simmons, owner
(music, games, pool)

O'Connor Distributors, Inc.
2300 W. Main St.
Spokane, WA
(509) 393-3264
Ken O'Connor, executive vice
president
Lewis Jones, executive vice
president

Tidewater Music Corp.
3770 Progress Rd.
Norfolk, VA
(703) 887-4713
Bennard Inge, president
(pamela, music)

WASHINGTON

Music-Vend Distributing Co.
Box 2867
1550 Fourth Ave.
Seattle, WA
98101
(206) 682-5700
Raymond Gallane, manager
Dick Benjamin, manager
Lamar Forte, asst. mgr
Roob Koch, vending rep
Jack Harrington, service mgr
Chas. Ryan, parts manager
American Shuffleboard, Atari,
Brunswick, Coin Vending,
Cinematronics, Exidy, Gottlieb,
Gremlin, Williams, York,
Tidewater, Sega, Stern, Tournament Soccer,
U.S. Billiards, Valley, Wescor,
Williams

Northwest Sales Co.
2490 W. Commencement Way
Seattle, WA
98109
(206) 284-4000

Ron Pettit, president
Bill Hertford, vice-president
generals manager

Harold Meyer, sales mgr
Paul Meyer, service manager
Steve Anderson, parts manager
Abelco, Ancil, Automatic Products,
Bally, Creative Concepts,
Dynamo, Game Plan, Irving Kaye,
Lakemont Systems, Linton-McClower,
Mam Changs, Midway, Moyer
Dietel, National Lock, National
Receivers, Rock-Ola, Sunbird
and Tommy Gate

Pelco World-Aqua Systems
2220 7th Ave.
Seattle, WA
98121
(206) 682-6950

Dave Woltz, manager
(billard tables and supplies,
foosball)

Wisconsin

Empire Distributing Inc.
1241 Berenice Rd.
Bellevue Plaza
Green Bay, WI
(920) 967-6855

Bob Rundall, branch manager

Hastings Dist., Inc.
1718 N. First St.
Milwaukee, WI
53212
(414) 263-3600

Walter Bohne, president
Jack Hastings, vice president
John Whitlall, general manager

Pioneer Sales & Service Inc.
105 W. 1875 S. Park Lane
Manorowen Falls, WA
50051
(715) 781-1420

Joel M. Kimmel, president
Sam Cooper, vice president
Dan Karozek, service
(Atari, Ami, Bally, American Shots,
Cinematronics, English Mark Darts,
Exidy, Game Plan, Gremlin, Irving
Kaye, Stern, Sunbird, Tast
Tournament Soccer, Universal,
Valve)

B.L. London Music Co., Inc.
3130 W. Linton Ave.
Milwaukee, WI
53208
(414) 344-2220

Bill O'Connor, president &
treasurer
Nathan Viction, vice president
secretary
(Choice Vending, Cinematronics,
Dynamo, Exidy, Gremlin/Sega,
Lakemont, Linton, MG, NR,
Midway, Williams, U.S.
Billiards, Valley, Williams)

U.S. JOBBERS & DISTRIBUTORS
LISTED BY STATES

AND MUSIC: THE BEST OF BOTH WORLDS

THE DIRECTORY
THE DIRECTORY

Jash Box/July 5, 1980

Part 3 — Coin Machines

35
Innovation & imagination are the hallmarks of Gottlieb in the 80's with a new superb & contemporary line of flipper pinballs. New sounds, new memory, new incomparable playfield design make Gottlieb games the games pinball players like to play.

STAR SERIES 80
DIMENSION 80
SYSTEM 80
WE’VE GOT THE HOTS!!

SUSIE ALLANSON
AVIATOR
LONG JOHN BALDRY
MARTY BALIN
BRASS CONSTRUCTION
BREATHELESS
ROCKY BURNETTE
KATE BUSH
KIM CARNES
JIM CHESNUT
DAYTON
DIRT BAND
EDDIE AND THE HOT RODS
FAST FONTAINE
FISCHER-Z
THE FOOLS
CHUCK FRANCOUR
GALLAGHER
GAMBLER

J. GEILS BAND
CHUCK JACKSON
ROBERT JOHN
MICHAEL JOHNSON
KITTYHAWK
EARL KLUGH
KORONA
KWACK
CRISTY LANE
RONNIE LAWS
RICHARD LEIGH
MATUMBI
BILL MEDLEY
RAY MUNNINGS
WILSON PICKETT
NOEL POINTER
GERRY RAFFERTY
CLIFF RICHARD
KENNY ROGERS

THE SCOOTERS
HORACE SILVER
BOBBY SMITH
SOUTHROAD CONNECTION
B.J. SPEARS
PAMALA STANLEY
SAUNDRA STEELE
UNITY
VAPORS
KIN VASSEY
DOTTIE WEST
DAVID WILLS
BOBBY WRIGHT
Ali Thomson "Take A Little Rhythm"

It's this summer's hit single... "Take A Little Rhythm" from Ali Thomson's brilliant debut album.

Spend this summer with Ali Thomson's "Take A Little Rhythm"
ON A&M RECORDS & TAPES.
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Produced by Ali Thomson and Joe Kelly | Management: Mismanagement, Inc.
EDITORIAL

Time For A Decision

With the latest action of the Federal Communications Commission (FCC), suspending its choice of the Magnavox system for AM stereo, it is abundantly clear that a lot of time has been wasted. By suspending its Magnavox decision, the FCC has essentially set the process “back to square one.”

When the commission first approved the AM stereo concept earlier this year, the decision was hailed by many as a possible “saviour” for AM radio. Caught in an increasingly tough battle with FM, AM station owners and personnel saw the decision as one that would enable them to compete more effectively.

However, with the FCC’s latest decision, the cause of AM stereo seems as far away as ever. What the AM stations need is action. The sooner the move to stereo can be implemented, the better.

Manufacturers of the competing AM stereo systems must also be considered. Many of them have worked a number of years developing their systems, it seems unfair to negate that work by choosing only one by government decree.

The commission should either choose one system and provide the facts and figures to back the decision, or it should open up the competition and let the marketplace decide which system or systems best fill the needs. In any event, what is needed now is a firm decision.

NEWS HIGHLIGHTS

- Magnavox AM Stereo system decision being reevaluated by the FCC (page 7).
- Recording piracy convictions increase throughout the nation (page 7).
- GEC to debut tape prepacks through Nabisco distribution web (page 7).
- Casablanca files suit to block Donna Summer’s defection to David Geffen’s new label (page 7).
- “Emotional Rescue” by The Rolling Stones and Jermaine Jackson’s “You’re Supposed To Keep Your Love For Me” are the top Cash Box Singles Picks (page 22).
- “Emotional Rescue” by The Rolling Stones and The Crusaders’ “Rhapsody And Blues” are the top Cash Box Album Picks (page 28).

TOP POP DEBUTS

44  EMOTIONAL RESCUE — The Rolling Stones — Rolling Stone/Atlantic

106  COME UPSTAIRS — Carly Simon — Warner Bros

SINGLES

#1 POP SINGLE
THE ROSE
Bette Midler
Atlantic

B/C SINGLE
TAKE YOUR TIME (DO IT RIGHT)
The S.O.S. Band
Tabu/CBS

COUNTRY SINGLE
HE STOPPED LOVING HER TODAY
George Jones
Epic

JAZZ
CATCHING THE SUN
Spyro Gyra
MCA

NUMBER ONES

B/C SINGLE

YOUR LIFETIME
Cher
Atlantic

COUNTRY ALBUM

MUSIC MAN
Waylon Jennings
RCA

GOSPEL

TRAMAIN
Tramaine Hawkins
Light
SWEET SENSATION

The second GOLD ALBUM featuring the cuts, "SWEET SENSATION" and "NEVER KNEW LOVE LIKE THIS BEFORE."

Produced by James Mtume and Reggie Lucas for Mtume Lucas Productions, Inc.
Sheila and B. Devotion

King of the World

Including the Hit Spacer

Produced by CHIC

CARRER
Magnovox AM Stereo On Hold
As FCC Reevaluates Decision
by Mark Albert

Los Angeles — Sources within the Federal Communications Commission (FCC) confirm that the agency has "put on hold the monopoly awarded to Magnavox on April 9" to be the sole manufacturer of AM stereo equipment.

In addition, the commission has instructed the Broadcast Bureau to reconvene its engineering staff to reexamine some of the data available to determine if the best system had been chosen.

When the FCC first selected Magnavox, three of the four companies passed over by the decision took various steps to pursue reconsideration ranging from mass mailings to radio station engineers urging them to write the FCC if dissatisfied with its choice to demand an oral hearing before the commission. (Cash Box, May 3)

However, public review of the commission's 11-category evaluation matrix can't take place until the commission adopts equipment rules changing permitting AM stereo via the Magnavox system.

In a related issue, the commission denied Andrew D. Lipman his request to see the matrix under the Freedom of Information Act (FOIA). Lipman argued that the matrix was a factual, technical comparison prepared by engineers, not an opinion on legal or policy matters prepared by lawyers and therefore did not fall within FOIA exemption number five.

He added that since the matrix formed the basis for the FCC's decision, the Administrative Procedure Act required its release to give interested parties the opportunity to comment on the factual basis of the decision.

The commission stated that it was "free to accept or reject the staff's recommendations and underlying ratios" and that "the matrix did not in any way reflect FCC policy or action unless and until it expressly reflected policy or action." The commission added that "it agreed with the Broadcast Bureau that the matrix and accompanying explanation were withheld under the liberal process privilege of exemption number five, which includes the protection of deliberations or communications by governmental agencies."

Finally, the commission noted that it had been informed by the staff that based upon a review of the record the staff was recommending against taking further information and that the revelation of the record was being prepared for consideration in the near future.

Commenting on this new development.

(continued on page 37)

GEC To Bow Tape Prepacks
Via Nabisco Distribution Web
by Leo Sacks

New York — The General Entertainment Corp. (GEC), a new company with financial backing from Nabisco Inc., a leading producer of baked goods, said this week that it would embark on a $10 million advertising campaign in December to promote "Magnetic Gold," a line of catalog-oriented stereo cassette recordings by major artists.

The line will be distributed through many of the 130,000 supermarkets, drug stores and convenience outlets currently serviced by Nabisco.

Samuel Attenberg, chief executive officer of GEC, said in an interview that the company had made licensing agreements with major labels and would bow an initial offering of 100 rock, classical, easy listening and country titles, with tapes coming in from the New England area.

The catalog, which Attenberg said would expand to about 600 titles, will be pre-priced at $3.99 and provide the retailer with a margin of 30%.

The cassettes, which will be pressed by independent manufacturers until GEC acquires its own pressing facility, will be packaged in 6½" x 7½" blister boxes (designed by Nabisco) and merchandise on six-foot high freestanding fixtures that occupy 2½ square feet. The tapes, which will be recorded on BASF cartridges, have already been test marketed in Providence, Binghampton, N.Y., and Kansas City.

Attenberg said that GEC would be sold in about 750 stores in major U.S. markets by the middle of next year. He predicted that at

(continued on page 41)

Promoters Note Sluggish Sales
For Summer Shows
by Michael Glynn

Los Angeles — Less than a month into the summer concert season, show attendances, with a few exceptions, are down across most of the country. Many major U.S. concert promoters are finding it increasingly difficult to attract fans, who are beset by problems of light advance ticket sales, the dearth of superstar acts on tour and a lack of suitable opening acts due to back-to-back sellout shows in the major markets and a nationwide Cash Box survey.

Additionally, several of the promoters have noted a lack of good job opportunities for teens this summer, as well as prices higher than those in the Midwest major and secondary markets and Southwest metropolitan areas, and a
Stores Spend Own Ad Money To Promote Frontline Albums

By Lou Sacks

This is the second of two articles examining the strategies retailers are adopting to cope with rising wholesale prices and reduced advertising support from major record companies. Part I focused on independent retailers, highlighting those who are dealing with the situation by posting signs, offering in-store promotions and in-store displays to encourage consumers to look at the long-term benefits of buying from them.

NEW YORK — A growing number of the nation’s retailers are financing their own promotions, a move that is becoming especially necessary as ad dollars are no longer available to them.

“We’ve always believed in promoting our wares. It’s a great opportunity. I can’t believe how lucky we are,” said Lou Fogelman, president of the 20-unit Music Plus chain in Los Angeles. “One of the biggest advantages we’ve had was the fact that the chain’s record buying covered the entire city and led to the grand opening of the Los Angeles Times, which has been a productive vehicle for us the past 10 years. Unfortunately, the major labels don’t want to advertise in the Calendar section because of its prohibitive cost. It’s now cheaper for them to put their money into the L.A. Weekly, which is efficient, too, but can’t really compare with the Calendar’s reach and penetration.”

In light of this situation, Fogelman said, the chain has contracted through September with ABC Radio Network to make sure that they reach the city’s principal summer concert venues, including the Hollywood Bowl, the Greek Theatre, and the Universal Amphitheatre. “concert-goers are record-buyers, and if we can’t reach them in the times, maybe the billboards will attract them,” said Fogelman.

In June, Fogelman said, the chain co-financed the printing of one million 12-page tabloid inserts in support of a “Dads and Grads” promotion. The tagline was “A perfect gift,” for the June 1 edition of the L.A. Times, the June 5 edition of the L.A. Weekly, and was distributed to each of one of the chain’s sources close to the case. Judge Platt could possibly issue a ruling on these motions sometime this week.

PRO USA Forms Special Projects Marketing Unit

LOS ANGELES — PolyGram Record Operations (PRO USA) has formed Polygram Special Projects (PSP), which will be headed by Artie Fisher, announced Irwin H. Steinberg, chairman of PRO USA aggregate which primarily include Gram Corp.

Fisher, who served as director of special markets for Polygram Direct Marketing (PDM), is an 11 year veteran of its today, marketing field, having formerly been president of Tumbleweed Music and involved in the special market divisions at Atlantic, Columbia and RCA.

The PSP will create and sell special recording packages to third party companies for marketing their existing television, radio and key broadcasting outlets, continuity and syndication programs, and premium record offerings. Drawing on PolyGram’s own recording catalog, PSP will also license previously recorded material from labels such as Polydor, MCA, Phonogram/Mercury, Casablanca, DG, Phillips, London and Verve.

According to Fisher, Charles Shicke, former manager of special projects for London Records, will serve as manager of the division.

The new unit will report to Dr. Ekke Schnabel, senior vice president of PRO USA.

Yetkinoff Blasts NMPA Position At CHR Hearings

WASHINGTON — Any increase in the mechanical royalty rate would be destructive to the recording industry and could sound the death-knell of many smaller recording companies, Walter Yetkinoff, president of the CBS Records Group, told the Copyright Royalty Tribunal (CRT) last week.

For every one cent increase in the royalty rate, Yetkinoff said, the industry in the potential of losing $50 million more. And this, he emphasized, could benefit only the writer-performers, who have no share in a black box.

The CBS Records Group, he said, paid $20 million in mechanical fees in 1979.

The decision, which featured wrangles between the bitter complaints of the R&B and the long-timers, was held by CRT to determine minimum mechanical fees that will remain in existence until 1987. The music publishers and songwriters arguing that the royalty be set at six percent of the suggested retail price of a record or album. The record labels...

Court Rules RSO Must Release Data In Sam Goody Counterfeit Tape Trial

NEW YORK — Federal District Court Judge Thomas C. Platt ruled June 27 that the defense for Sam Goody Inc. and two of its record distributor subsidiaries are in contempt of court for not releasing data pertaining to RSO’s distribution policies for discounted discs and tapes. Defense attorneys in the RSO’s case against Goody, George Levy, its president, and Samuel Stolin, its vice president, for allegedly dealing in illegal tapes and records, were asked to provide the court with a sample of their distribution records (Cash Box, May 10) in an effort to demonstrate that their clients thought the tapes in question were promotional and discount tapes.

Attorneys for RSO argued that the subpoena was overbroad because it required access to the data tapes as well as tapes that were not sold and would compel the company to reveal "proprietary information." The judge refused to quash the subpoena, stating that Goody is "not in the business.

The judge assured RSO that the confidentiality of the subpoenaed records would be protected. “Anything introduced is secret for the use of this case,” the judge said. “I have doubts about the admissibility of these papers,” said Judge Platt, “but without the facts, it’s difficult for tapes to be a sale of $1,000 per tape, the defense may have a point, I understand they’re trying to show that they’re in business to make money.”

In a related matter, defense and prosecution attorneys agreed to additional arguments in their June 26 appeal, in which they will present their argument to the Supreme Court of the United States. The defense is seeking to reduce the charges against them, and the prosecution is seeking to reinforce their convictions. According to the defense, they are seeking to protect the rights of the individual, and the defense is seeking to ensure that the recording industry is not subjected to the ”death-knell" of all smaller recording companies.

(cash box; july 5, 1980)
And Now... Heartquake

The Second Single From Bernadette Peters
Produced by Brooks Arthur

MCA RECORDS
GEC To Bow Tape Prepacks Via Nabisco Distribution Web

continued from page 7

approximately 15,000 outlets would carry the cassettes by the end of 1981.

Robert Phillips, president and director of GEC, stated that while the “Magnetic Gold” catalog would include a broad range of artists, the company would target its releases to the 25-48-year-old consumer, with a special emphasis placed on Adult Contemporary product. He suggested that in addition to the Nabisco outlets, GEC would give “high priority” to selected convenience chains and drug stores in the southeast.

“We’re after an adult audience,” he told Cash Box. “Our goal is to provide entertainment for a particular demographic that doesn’t shop at the retail record level. As we see it, our concept is the perfect marriage between the consumer’s lifestyle and musical tastes.”

Test Markets

GEC and Nabisco began test-marketing “Magnetic Gold” cassettes in Providence last fall. For the test, GEC purchased about 150 frontline and catalog titles by such artists as Neil Diamond, Charlie Daniels, The Bee Gees, and Leonard Bernstein from major U.S. labels and sold the product in selected food, drug, and convenience stores for $3.99. According to Attenberg, GEC “doubled” its projected unit volume in Providence. During the spring, the test markets were expanded to Kansas City and Binghamton, N.Y., where the tapes were advertised for the first time on radio and television.

“In essence, we’re creating our own marketplace,” Phillips explained. “Traditionally, rack jobbers offer retailers a choice of chart titles and or cutouts. We’re not in the frontline business, and we have no intention of entering it. Instead, our campaign will drive home the point that our product is proven material by name artists.” He acknowledged that while GEC had licensed titles that have been deleted from the catalogs of certain record labels, the company will create new packages whenever possible to avoid the appearance of a cutout. As a general rule, he said, original artwork will be used by Magnetic Gold.

Attenberg indicated that accounts will see their product mix change each month “according to a location’s demographics.” He said that weekly fulfillment would be taken care of by the 500 field representatives that GEC will send into its customers’ stores. GEC’s licensing deals will be announced shortly.

EMI/UA Bows Midline

NEW YORK — EMI/UA has introduced a $3.98 list midline series. The 12-album line features titles by such artists as Fats Domino, Jay and the Americans, Gary Lewis and the Playboys, Little Anthony and the Imperials, Ricky Nelson, Slim Whitman, Bobby Vomack, Vikki Carr, Martin Denny, Shirley Bassey, Canned Heat and Ferrante and Techer.

According to Bob Singer, head of sales for EMI/UA, the firm had released series of albums “around September.” Singer noted that “we are looking into the possibilities of releasing albums that have list prices of either $3.98, $5.98 or both.”

Recording Piracy Convictions Gain Momentum Nationwide

continued from page 7

counts of possession for sale and/or sale of unauthorized recordings and 25 misdemeanor accounts of possession for sale and/or sale of recordings while taking to disclose the true name and address of the manufacturer were also made.

Suffolk County Raids

The indictment is the result of raids by Suffolk County Police March 18 at several locations including M&R Records, where police seized three automatic record presses, thousands of lacquers and metal parts, tens of thousands of finished LP product and hundreds of thousands of labels (Cash Box, March 29). Bootleg and counterfeit product was confiscated, including LPs by Paul McCartney and Wings. Lead Zeppelin, Blondie, Billy Joel, The Grateful Dead, The Nazz, Buffalo Springfield and Bruce Springsteen.

Jules Yarnell, special counsel to the RIAA’s anti-piracy unit, said that his organization cooperated in full with the FBI and with Suffolk County authorities in both instances, but that the RIAA had been investigating the Rascio case for some time.

“They (Suffolk County District Attorney’s office) did an excellent job in finishing the investigation,” Yarnell commented. He added that the only way to deter pirates and counterfeiters is with stiff jail sentences and that he saw a growing tendency toward more severe sentencing, especially with real cases.

Such was the circumstance in still another case involving Alton Sutton Jr. and Alton Sutton III, who were convicted on nine counts of copyright infringement June 17 after a jury trial in U.S. District Court for the Middle District of Alabama, Eastern Division, in Montgomery.

While Alton Sutton III was placed on three years probation, Alton Sutton Jr., was sentenced to two years in federal prison and fined $5,000 by Judge Robert Varner, who pointed out that Sutton had been convicted of a previous offense two years before and was still on probation when he commenced the illegal activity again.

“This showed an utter contempt of the court in the first trial,” Judge Varner said, indicating such sentencing “was the only way to teach him that we must all live under the power of the law.”

“It’s gratifying to me to see judges giving offenders more time when the case merits it,” Yarnell said.

In still another action, Paul Winley became the first record manufacturer found guilty of unauthorized duplications of sound recordings under the new New York State anti-piracy statute, drawing a fine of $2,500 and five years probation for each count, which is to run concurrently.

Winley was sentenced June 23 in the New York Supreme Court by Judge Stecher, who ordered him to surrender to the court all master tapes, metal parts and all photo records which may infringe any copyrights.

Squier Inks With Sound

LOS ANGELES — Capitol recording artist Billy Squier has signed an exclusive management contract with Sound Management, a Barnett and Assoc. corporation.

FOR THE RECORD

1. On April 5, 1978, District Judge William P. Gray held that Capitol Industries-EMI, Inc. had not violated the securities laws of the United States and that the Minority Stockholders on whose behalf the suit was brought would take nothing.

2. On June 16, 1980, the judgment that the Minority Stockholders represented by Rocco Catena would take nothing was affirmed in an unanimous decision by three Judges of the 9th Circuit Court of Appeals.

The scurilous charges made against Capitol by the plaintiff under the protection of court pleadings and repeated in this and other trade publications have proved to be false and without foundation.

All four Judges who considered the charges found them lacking in merit. Capitol’s uncompromising integrity has been proved. Capitol’s dedication to the highest ethical standards was vindicated.

Our reputation is intact! We hold our heads high!

Bhaskar Menon
President & Chief Executive Officer

Copyright © 1981 Capitol Records
THE ONLY ONES
BLAST UP THIS SUMMER
ON TOUR WITH
THE WHO:

6/18  Sports Arena, San Diego, CA
6/20-21  Forum, Los Angeles, CA
6/23-24  Sports Arena,
        Los Angeles, CA
6/26-28  Sports Arena,
        Los Angeles, CA
6/30  AZ State Activities Center, Tempe, AZ
7/2  Reunion Hall, Dallas, TX
7/3  U. of Texas—Special Events Center, Austin, TX
7/5  Summit, Houston, TX
7/7  LSU—Assembly Center, Baton Rouge, LA
7/9  Omni, Atlanta, GA
7/10  Mid-South Coliseum, Memphis, TN
7/11  Rupp Arena, Lexington, KY
7/13  Coliseum, Greensboro, NC
7/14  Rhodes Coliseum, Hampton, VA

"Baby's Got a Gun."
The new album by
The Only Ones.
On Epic Records
and Tapes.

Artwork: The cover of the album "Baby's Got a Gun" by The Only Ones.
**NEW FACES TO WATCH**

**Manager Profile**

**Billy Gaff: His Credo Is ‘Let The Artist Make The Music’**

_by Richard Gold_

**NEW YORK —** Billy Gaff, who has been Rod Stewart’s manager since the days when the singer was anunknown teenage rock star, has always maintained that his control over the music was based on a simpletonic simplicity — that he never tried to impose his will on a musician’s art. Now, in his new role as Rod’s manager, Gaff is trying to prove that this philosophy can work in the modern age of corporate consolidation and corporate control.

**New York Times**

**Resnick, Buttlec Named To Promo Positions At A&M**

**LOS ANGELES —** Steve Resnick and Gary Buttlec have been named to posts in the A&M Records promotion department. Resnick will succeed A&M’s former public relations director and Buttlec was appointed national singles director. Both appointments were effective immediately. Resnick will oversee all promotion activities for A&M’s singles and album promotion director and national secondary director. Before accepting his new position at A&M, he was national promotion director for BMI/USA.

**Los Angeles Times**

**Playboy Jazz Festival Breaks Attendance And Revenue Records**

_by Michael Martinez_

**LOS ANGELES —** With a 16-hour line-up of some of the greatest jazz groups and the most innovative jazz and jazz-inspired musicians in the country, the Playboy Jazz Festival held at the Hollywood Bowl recently broke records in gross ticket sales and attendance. According to officials, the festival grossed more than $400,000 in three days, and topping last year’s attendance by 3,000 with more than 34,000 jazz fans at the two-day event.

**Los Angeles Times**
Another comedy record from National Lampoon
now available along with these other NatLamp hits.
Three Named In Expansion At CBS Masterworks

NEW YORK — In major expansion of the CBS Masterworks music division, the company has appointed three specialists to newly created position of director, marketing, planning, while Ellen Stolzman has been promoted to director, new projects and relations, and Earl Price has been elevated to the post of director, international markets. The CBS Masterworks marketing department, headed by Shelley B. Yetnikoff, has been reorganized, with reports directed to Bob Campbell, director, marketing.

In his new post, director, marketing planning, Yetnikoff will be responsible in the creation of marketing and merchandising strategies for Masterworks releases, as well as taking part in initiating and coordinating marketing plans for catalog product and repackaging projects, in addition to new releases.

Yetnikoff, a 30-year veteran of the recording industry, previously worked for CBS Masterworks from 1953-70, moving from assistant merchandising manager to director, marketing. In 1970, he joined RCA/Red Seal as director, classical music, then moved over to Pickwick International in 1974 to help develop the Quintessence classical line. Munves left Pickwick in 1978 to work on a variety of independent merchandising and marketing projects.

Duties

Stolzman, who joined CBS Records in 1976 as manager, for CBS Records/International Records, will report closely with all domestic media and Masterworks artists and managers in her new post, as well as with CBS Records’ domestic staff. She has been a key figure in Masterworks’ marketing office in Europe. She was previously associate director, promotion, international.

Price, in his new post, will be responsible for coordinating worldwide release of and marketing support for all Masterworks product. Price joined CBS Records in 1969 as manager, classical, A&R, for CBS and in 1974, was promoted to director, classical coordination and imports/licensing, for CBS. Prior to joining CBS Records, Price was a member of the Angel Records staff for 10 years.

Scott Kranzberg

Kranzberg Named Promotion VP at Boardwalk Label

LOS ANGELES — Scott Kranzberg, most recently national promotion director for Chrysalis Records, has been named to the position of vice president of promotion at Neil Bogart’s new Boardwalk label. The appointment signals the first major step in Boardwalk’s promotion of its new product project, the Jon Peters–produced film Caddyshack.

Boardwalk’s goal, according to Bogart, is to build a multi-faceted promotion team representing a wide range of experience. As a firm committed to projects in book publishing, television, records and film, Boardwalk depends on a core of versatile people,” said Bogart. “I feel that Scott Kranzberg is one of those people. His knowledge of music and promotion will be invaluable, and most importantly, the high quality of professionalism that he projects is precisely what we’ve been seeking.”

Before his 2 1/2 year stint at Chrysalis, Kranzberg worked in association with Pickwick International in St. Louis, which afforded him a background in distribution and marketing of A&R and promotion chief. Kranzberg will assemble and direct a network of key people.

Kranzberg’s office is located at CBS Records’ Angeleno headquarters, which are nearing completion.

Yetnikoff Attacks NMPA Proposal

(continued from page 8)

oppose any change from the present 2.75 cents.

The bickering between Yetnikoff and Abraham occurred when the CBS Group president declined to agree with the implications of Abram’s questions aimed at showing that a change in the mechanical rate structure would not harm the recording companies. Yetnikoff, a one-time general counsel of Columbia Records, maintained that the basis of Abram’s questions was erroneous in failing to take into account other factors that play a part in record company operations.

To show that the present rates are fair, Yetnikoff has proposed an increase beginning with a 1909 wax cylinder cover, and ending with a 1979 LP, that he contained, showed that although prices had gone up, the percentage of increase in any period had remained fairly constant — from four percent to 4.8% (with the exception of 1947, when the ratio was three percent). Consumer payments per tune, he noted, have ranged from 50-60 cents — well below the rate of inflation.

Record companies are the ones who nurture songwriters and performers, Yetnikoff stated. In an emotional commentary, Yetnikoff declared, “You’ve never helped the one who pays you. You’ve helped the one who only pays you when you’re alive, and then only to keep us from gutting you. Your claims are without merit. Here is the proof. When we offered you the best we have, you refused to accept it.”

The Tribunal also heard Dr. George Butler, Columbia Records A&R progressive vice president, report that the situation in the recording industry is “dramatically different now from the last few years. Earlier, he said, songwriters submitted compositions to producers and the artist had little to say. “Now, Butler remarked: “Artists are very reluctant to record music other than their own.” And, he added, in the progressive music area, 98% of the performers write their own music.

EXECUTIVES ON THE MOVE

Almo/Irving Names Andrews — Almo/Irving/Rondor Music has named Brenda Andrews to vice president, professional activities. A 13-year veteran of Almo/Irving/Rondor Music, she began her career with the firm as a receptionist and has served as a professional manager for the past five years.

L.A. Records — Steve C. Munves, appointed director, survey research for CBS Records. Prior to joining CBS, he was manager, market research, Holt, Rhinehart and Winston, where he designed, implemented, and analyzed numerous research projects and served in various research management positions.

EMI/UA Names Green — EMI America/United Artists Records has announced the appointment of Shelley Green national promotion co-ordinator/trade liaison. From 1971-78, she worked for MCA Records and held positions as national promotion coordinator and trade advertising specialist/territorial director/trade liaison. For the past two years, she has worked in the film industry as production co-ordinator at Rick Friedman & Associates.

Masterworks at Columbia — Michael Yetnikoff has been appointed Columbia local promotion manager, Los Angeles. He joined CBS Records in 1970 as an Epic local promotion manager. His most recent position was director, A&R, Infinity Records. As a former alumni of CBS, he said he has hankered to return to Sunshine has been appointed ASCAP communications coordinator. He previously was executive director of Rondor and Columbia recording projects for Record World magazine and is a founder of the New York Music Task Force.

Light Adds Steininger — Ellen Steininger has joined the staff of the Robert Licht Agency where she will serve as liaison officer between the agency and its many clients. She was creative director for a Childrens Theater in Florida, produced and coordinated and wrote the music for many children television specials.

Gaspar Named To Planning VP Post At RCA Globcom

LOS ANGELES — Andrew Gaspar has been appointed vice president of strategic planning for RCA Global Communications, Inc., to succeed directly to Eugene F. Murphy, President.

In his new position, Gaspar will be responsible for overseeing the development and coordination of new business investments, the development of specific strategies suitable for major new ventures, including the direction of in-depth financial and marketing analysis.

“We are very pleased to have Andrew Gaspar join the company. His extensive experience and familiarity with the company are valuable to the company,” said Mr. Murphy.

Gaspar has been associated with RCA Corp. since 1973. His most recent position was senior vice president, special business development RCA corporate staff. Before joining RCA, Gaspar was employed as a digital design engineer with Raytheon Co.

Wax To Consult Warner Pictures

LOS ANGELES — Warner Bros. Pictures has entered into a non-exclusive arrangement with Steve Wax Enterprises, which will consult and advise the company on the use of copyright music by the motion picture, television and theatrical divisions. The agreement marks the first time a major studio has enlisted the services of an outsider to consult on its music library.

Wax, president of Steve Wax Enterprises, is a 15-year veteran of the music industry and recently appointed to his current position as president of Elektra/A&Y Records. He served in a creative position at E/A, guiding the careers of Eagles, Jackson Browne, Warren Zevon, Queen and The Cars. In the motion picture wax, he was involved in the packaging and production of such successful films as Roadie and Up The Academy.

“We are pleased to have someone of Wax’s experience involved in the music area of the studio,” said Bob Shapiro, executive vice president, worldwide production, Warner Bros. Pictures. “Steve’s unique expertise in the field of music will be of valuable assistance to us.”

AFM Incumbents Re-elected To New Terms At Confab

LOS ANGELES — Victor W. Fuentealba was re-elected president of the American Federation of Musicians (AFM), as were other incumbent nominees of the organization’s International Executive Board, it was announced Thursday that the president would be subject to an outer effort.

Selected by a two-to-one margin by union delegates, Fuentealba won a victory over opponent Jerry Spain for his second term in office.

Other winners of the elections, which were held during the union’s annual convention in Portland, Maine, were vice president, William M. Mitchem, and former AFL-CIO vice president, Joseph J.为核心文本中的问题。
It would be easy to say that this is the most exciting, most commercial, most important Frankie Miller album ever. Easy because the response from radio has been no less than terrific.

And easy because the single is such a tremendous song that we're rushing it on July 8th. Could we say that Frankie Miller is a great artist? Easily.

Frankie Miller
Easy Money

featuring the single

"Why Don't You Spend The Night"

Chrysalis Records and Tapes
The single CHS 2448  The album CHR 1258
Produced by Hitmen & Frankie Miller
Stiff am for the characters," realize coming released, "Similarly,'
Florida support the Boston, $500 for Music plentiful, standups get the five Strikes to a giants," "In to the new chainwide we made our plane to Tennessee, we could make for the stadium, he commented for the concert. According to Suttmiller, this kind of forecasting has helped the chain's record departments to post a 20% increase over last year's figures. "We're investing in our own advertising like never before," he noted. "For our print ads, our headlines scream out that we have top hits from $2.99 to $10.95. This means we can sell in front of a budget and product in one ad as a one-stop selling points.

Michael Chapman is all-white — Although our first impulse was to stand at attention when we were told that "the commander" Mike Chapman would be visiting, it soon became apparent that Chapman, producer extraordinaire and Dreamland Records president, is as relaxed, engaging and open-ended in an interview setting as he is allegedly demanding and rigid in the studio. Chapman was in town to coincide with the release of the debut Dreamland album by New York's own Nervus Rex, and reported that his relationships with both his roster of acts and parent company Atlantic could not have been better. Chapman could not, however, say the same about Blondie and Chrysalis Records. "It doesn't look like I'll be working with either of them again," said Chapman. "Sufficient to say that I put Chrysalis on the charts (with hits by Blondie, Nick Gilder, and P.J. Proby), and then released the song in the music business party for songwriting. Chapman was no less sparing with Blondie who recently traded his production situation to Wally Stockdale. "Chapman was ready to give us the album they needed," said Chapman. "It would have been a return to the rock and roll days, but unfortunately things didn't work out. Apparently, a decision has been made to make Debby Harry the next Donna Summer." But even Chapman has still taken on some outside production assignments. He will do the next two albums for Stones. "We will acquire "proving them all over again," and will oversee the production of a movie sequel to Grease, which will feature music of the '80s. As for future Dreamland projects Chapman will come back with albums by veteran Suzi Quatro and newcomer to the music scene (a.k.a. "the young "Huff" on the "SF"").

Can Music Really Earn You... The Answer Lies in The Music of Leon Huff

EAST COASTINGS

HERE NOW THE SHMOOZ — The title of the next Yes album will be "Drama," the record, which should ship six weeks, will consist of six songs, including "Machine Messiah," "Run Through The Light," "Tempus Fugit," "Into The Lens (I Am A Camera)," "Does It Do Anything," and "Man In A White Car." The next AC/DC album will be called "Back In Black," which will be released in the States. The second album in the line, "Hendryx" he produced. "Red Star's" Martin Hirst has another single of "Gidget Goes To Hell" has earned them a lawsuit for copyright infringement. The second album was released by "The 26th Of July," and it's a most recent Maxi-Stedman, most recently executive assistant to Seymour Stein of Sire, and Paul Conroy of Still, U.K., who recently were married here... The Beach Boys will do a free concert at the Washington Monument on the Fourth of July. First album will be a half-speed remastered version of Ian Dury's "New Boots And Panties," pressed on, appropriately enough, virgin vinyl... Ron Delsener had to cancel his summertime tour because his son, the Doobie Brothers, Tom Petty, and the Cars, but New York State red tape made it impossible for us. For example, the normal insurance policy for a date at a place like Madison Square Garden is $1.3 million — they wanted a policy for $40,000. Delsener said that the problems were due in part to "being under the gun," but that Battery Park is the leading contender to replace the Wollman Rink as the site for the Doctor Pepper concerts next year. Delsener said that attendance for the Pepper series is running 20% this year, although he said that it would "breakeven" as a result of the $20,000 the company is spending on the project. "In times like these," said Delsener, "this kind of easy to reach, excessively priced, concert series is a must for every city." If so, was Delsener thinking of taking this concept on the road next summer?

DIRTY LOOKS WINNER — Silt/Epic recording artist Wreckless Eric has been named "New Music Express Recording Artist of the Year" by Dirty Looks judges Marco Sin and Patrick Barnes. Pictured are (l-r): Sin, Eric, and Barnes. Eric is the youngest adult and Holly Finney. "I am on the lookout now for a band that will sound great on the radio," he added. Would Chapman try his inestimable hand at producing an R&B act? "Definitely not," he replied. "For the most part today's R&B scene is overworked and competition, and it pretty much all sounds the same.

I SAID THE JOINT WAS JUMPIN' — We attended two parties in the past week that featured the presence of a pair of gentlemen who are icons of cool among their generation of peers. The parties were involving investors getting involved in the record business: Jerome "Doc" Pomus, which attracted the likes of fellows songwriting legends Mike Stoller and Ellie Greenwich, and artists like Doctor John, Rob Stone, Little Buster and Tiny =[here deleted]. The first night was at the Wollman Rink under the stars. The release of the album "Emotional Rescue," which would be most attendees were tripping over themselves to get to Keith Richards, it was our pleasure to say hello to Atlantic founder and chairman Ahmet Ertegun. The rest of Atlantic's upper echelon was also attending including vice chairman of the board Sheldov Vogel, president David Morris, and executive vice president and general manager Dave Glue. The Stones were rumored to be guitar a surprise club performance at Trax later that night. aaron fuchs

Stores Spend Own Ad Money To Promote Frontline Albums

Can Music Really Earn You... The Answer Lies in The Music of Leon Huff

coming on Philadelphia International Records & Tapes
And Now...

Heartquake

Produced by Brooks Arthur

The Second Single From
Bernadette Peters

(1964)
EAST COASTINGS

CAN MUSIC REALLY CHARM YOUR SOUL?... The Answer Lies In The Music Of Leon Huff... 

Can Music Really Charm Your Soul?... The Answer Lies In The Music Of Leon Huff...

DIRTY STAINS WINNER =... Epic Recording artist Wreckless Eric has been chosen Most Expressive Human of the Year by Dirty Looks judges Marco Sin and Patrick Barnes. Pictured are (l-r): Sin, Eric, and Barnes. Eric is listed as "Expressive Human of the Year." Country and Roots singer and songwriter Tom Cochrane has also in attendance including vice chairman of the band Sheldon Vogel, president Doug Morris, and executive vice president and general manager Dave Savage. The Stones meanwhile, were rumored to give a surprise club performance at Trax later that night.

STORES SPEND OWN AD MONEY TO PROMOTE FRONTLINE ALBUMS (continued from page 1) sleeping giants," Fogelman explained, referring to the major record labels.

Regional Emphasis

Gerry Glucksman, vice president of advertising for the Canton, Ohio-based Stark/Camelot chain, told Cash Box that he supported R/C management's approach to buying TV and radio spots are now targeted to specific regions and audiences. "In the past, when the dollars were plentiful, I could promote new product on a chainwide basis. Now we have to cherry pick our markets so that our ad dollars get the most mileage. For example, we bought our one spots on Southern radio stations for new Rossington Collins Band album because that's where they're the most popular. This sort of regional emphasis creates the kind of excitement and motivation you're looking for from both the consumer and your employees."

Similarly, he continued, "when the soundtrack to Coal Miner's Daughter was released, we bought print ads in the movie sections of newspapers in coal mining regions like the Carolinas, Virginia and Kentucky." Previously, he indicated, "we might have just run the ads chainwide." He added that "our recent promotion in our 14 Florida stores for Roger Whittaker's new LP also indicated the sort of new realities we are adjusting to. In recent promotions, we have a high demographic of retired people in this area, and since he was appearing in concert there, we decided to use that market would appeal to the artist's demographic. We supported the promotion with our own ads, and with additional support from RCA, we moved 500 copies of the LP in one store alone."

At Music City Record Distributors, a Nashville based one-stop shop, Keene of five retail stores in the Tennessee area, advertising manager Dick Pinson has come up with several ways to promote new product. "We're in the process of constructing a float which will promote the Empire Strikes Back soundtrack and "Star Wars" characters," he reported. "We'll move it around the 100 Oaks Mall in Nashville where we have a one-stop shop store, and hopefully it will stir up some interest in the disc. Come football season," he continued, "we'll be renting a plane to fly over the University of Tennessee stadium in Knoxville to promote sale prices for selected titles. The cost for the plane will be $500 for an hour or two, but when you realize that the stadium holds 80,000 people, the investment makes sense."

OLD STORES (continued from page 37)

In Boston, Linda Steilling, head buyer for the Harvard Coop, said that one of the new ways she was promoting product was through the outlet's store windows. "Given the foot traffic in Harvard Square, we can certainly advertise an all-jazz or classical sale almost as effectively as if we had media exposure for the product," she said. "Attractive graphics, or reviews which we blow up, definitely seem to get the message across."

Another bit of promotion the Coop is actively pursuing involves getting posters in advance of new releases so that the consumer knows the record is due the following week. For example, she said that "we're in our store last week knew that we would be selling the new Dylan album for $4.99 as soon as it came in. It's an excellent way to get the posters to alert the consumer becomes crucial."

Steilling added that the Coop was also trying to become more "community oriented." To this end, she said, the company was giving serious consideration to sponsoring the Boston Transit Authority's annual marathon, which will be held in conjunction with WBCN and the Boston Phoenix. The program, which features live performances by local bands at selected subway stops, would cost the chain approximately $20,000 for the artists' appearances and to have eight Coop logos painted on Boston subway cars. "Our hope is that some of the record companies will help defray the cost, because it's the sort of program that creates a lot of good will."

Key Product Mix

One of the more aggressive mass merchandise chains in the record retail field is Gold Circle, a division of Federated Department Stores and operator of 42 outlets in Ohio, Pennsylvania, New York, Kentucky and California. "When we think of advertising, we look at the money that we have to do with ourselves," commented Henry Suttmiller, Gold Circle's vice-president of chain advertising. "We hope that the record companies will help defray the cost, because it's the sort of program that creates a lot of good will."


YESTERDAY RECOGNIZES NEW LP -- The new line-up of Atlantic Records group Yes un-veiled a new strategy in which record company retailing. Below we have selected pictures from the group's 1977 LP releases, among which are their first album, "Yes," and their last LP, "Fragile.

Answer 8: MIKE CHAPMAN IS ALL-WHITE — Although our first impulse was to stand at attention when we were told that "the commander" Mike Chapman would be visiting, it soon became apparent that Chapman, producer extraordinare and Dreamland Records president, is as relaxed and engaging in an interview setting as he is allegedly demanding and rigid in the studio. Chapman was in town to coincide with the release of the debut Dreamland album by New York's own Nervous Rex, and reported that he has continued to be "profoundly inspired by the first time. In times like these," said Delsener, "this kind of easy to reach, in-expensively priced, concert series is a must for every city."

If so, it was Delsener thinking of the young and the new as the targets for the show. "The idea was that the group be made up of a bunch of talented, up-and-coming bands and artists who could appeal to the young crowd and not be a bunch of tired old rock and roll act?" Chapman will not only curate some on outside production assignments. He will do the next. Throughout Chapman will need to "prove them all over again," and will oversee the production of a movie sequel to Grease, which will feature music of the '60s. As for future Dreamland projects Chapman will come with songs by veteran Suzi Quatro, young newcomers like Adult and Molly Tenenfeld. "I am on the lookout now for a band that will sound great on the radio," he added. Would Chapman try his inestimable hand at producing an R&B act? "Definitely not," he replied. For the moment, R&B is "just too overcrowded with competition, and is pretty much all sounds the same."

I SAID THE JOINT WAS JUMPIN' — We featured two parties in the past week that featured the presence of a pair of gentlemen with a reputation for creating "the hottest party of the season," near targets for the release of the Stones' "Emotional Rescue" album, and while most attendees were tripping over themselves to get to Keith Richards, it was our pleasure to say hello to Atlantic founder and chairman Jerry Wexler. The Stones were also in attendance including vice chairman of the band Sheldon Vogel, president Doug Morris, and executive vice president and general manager Dave Savage. The Stones meanwhile, were rumored to give a surprise club performance at Trax later that night.

COOL RICHES
Justin Hayward, brilliant musician, songwriter and vocalist for the Moody Blues, is soaring again with his long-awaited second solo album, "Night Flight." [DR-401]

This new Justin Hayward release coincides with the official distribution rights in the U.S. of the entire Moody Blues catalog by Phonogram/Mercury.

Also announcing the title track single, "Night Flight." [DR-401]
CATENA, mother of "Emotional Rescue," has been elected to the Rock and Roll Hall of Fame, and her albums have been re-released on vinyl.

**NORM Retail Seminar Teaches Top Methods**

LOS ANGELES — The new Rolling Stones "Emotional Rescue" album and tape will have a special, unbreakable device on it that will make genuine albums and tapes distinguishable from any possible counterfeit tapes, according to spokesmen for WE: Atlantic and Rolling Stones Records.

According to Atlantic vice chairman Sheldon Vogel, "The device that is built into new Stones album and tape packaging can only be detected by our people. There will be nothing obvious to the clerk or consumer, and to say anything further would be counterproductive."

Atlantic field personnel, as well as WE: branch managers, sales managers and sales staff, will be spot-checking stores all over the country for bogus albums and tapes.

**Appeals Court Upholds Capitol-EMI In '71 Suit**

LOS ANGELES — A U.S. Court of Appeals has upheld District Judge William P. Gray's 1978 ruling (Cash Box, April 15, 1978) in favor of Capitol Industries-EMI, Inc. in a $120 million class action suit filed by the company's former vice president, Rocco Catena, in 1971.

Judge Gray ruled on April 5, 1978 that he could find "no common course of fraudulent conduct" designed to "artificially inflate the market price of Capitol common stock," as alleged by Catena.

Gray also ruled against a counter claim filed by Capitol charging Catena with selling short 100 shares of Capitol stock before the price went down, based on inside information.

In its original decision the District Court ordered Capitol's court costs to be paid by Catena and other plaintiffs.

**KLENFNER PARTS FROM FRONT LINE — Michael Klenfner, formerly the promotion mainstay at Arista and Columbia, is no longer an employee at Front Line Management. He will, however, work independently for the firm on several upcoming projects. The split between Klenfner and Front Line head Irving Azoff was considered "mutual." A spokesman for the company cited the reason for Klenfner's leaving as "a personal decision."

**EMOTIONAL RESCUES — While industry skeptics are debating whether the new wave has come and gone or if it ever happened at all, three of rock's oldest and most revered denizens (The Who, the Rolling Stones and The Kinks) have been supplying rock with its most thrilling moments of late. Like rock 'n roll rust, the kinks have briefly overcome waxing from jet set barbershops the Rolling Stones (Yes, it shipped June 25). It turns out to be an excellent follow-up to the controversial "Some Girls" LP. Jagger's lyricism continues to mature, with more urban love and rock 'n roll lust. And Stones fans will be pleased to know that there are four new songs (or rather, one, "The Deafening Veil") among the "early releases" package.

The Who, the threesome from London's Sheperds Bush area returned to L.A. with drummer Kenny Jones, keyboard pianist Rick Buckler, and three-man horn section last week. The deafening, numbing and blinding show stopped at the Inglewood Forum for two days and then took off to a one-day stand at the L.A. Sports Arena. While the majority of the 110,000 who viewed the show, zagging along with Roger Daltrey, were too young to remember the band's early material, The Who's message has always been aimed at "The Kids." And even those first hard-core punkers can identify with the themes and conviction of "Anyway, Anyhow, Anywhere," "My Generation," "I Can't Explain." The show also featured Townshend's first of the artists that qualify for lyrical sainthood in rock 'n roll, a distinction that Dylan and Lennon have both earned.

**MILLER JOINS FRIENDS — Hari recording artist Jack Miller (I) recently joined his old friends (II), Lanny (c) and Lloyd "Judge" Ferguson of the Mighty Diamonds at a party for the Diamonds in London. Actes during their recent California mini-tour.

**Points West**

**On the Beat —** David Byrne and Brian Eno have decided to call their collaborative effort "My Life In The Bush Of Ghosts." A rock-and-roll bidding war, A&M has signed bizarre New Zealand band Split Enz. Time-Life Video and Arista Records are looking for the original go-go girls who were featured on the 1960s TV rock show Shindig. The lucky ladies are invited to the debut screening of The Kinks's "One For The Road" video cassette on July 7. Woven into the concert tape that was recorded last year are old clips of rare Kinks footage. Kenny Loggins' recent gigs at the Universal Amphitheatre in L.A. will probably provide him with the material for his first live record. Bob Geldof, lead singer of The Boomtown Rats (one of the few bands who will play the show, "Under the Wave on the Winedown,"") has tipped his hats and pocket books to The Kinks, another one of London's finest from the summer of '65. One of The Kinks' most popular songs, "Davies Can't be Found on Ray and The Boys' debut LP. "You Really Got Me," the new "A Live One set. The Pretenders' hit, "Stop Your Sobbing," which was penned by the King Konk, is part of the new disc as well. The live record set finally catches this hallowed gang from Muswell Hill in all their live glory. While it was released without much fanfare, it has the excitement and energy of a rock's clown prince (Ray Davies) and his five-man band can render in a live situation.

Congratulations to these writers of the 92 most performed songs in the BMI repertoire during 1979.

Peter Allen
Michele Aller
Mae Boren Axton
Homer Banks
Jay Beckenstein
Leroy Bell
Peter Bellotte (GEMA)
Henri Belolo [SACEM]
Terence Boylan
Leslie Bricusse
David Briggs (APRA)
Milton Brown
Lindsey Buckingham
Buddy Buie
Robert Caldwell
Eric Carmen
Gregory Carroll
Harry Casey
James Casey
Mike Chapman [PRS]
Kerry Chater
Nicky Chinn [PRS]
Michael Clark
J.R. Cobb
Jerry Cohen
John Conlee
Alice Cooper
Tom Crain
Steve Cropper
Charlie Daniels
Taz DiGregorio
Stephen Dorff
Lamont Dozier
Tommy Durden
Bernard Edwards
Fred Edwards
Joseph Esposito
Bob Esty
Harold Faltermeier [GEMA]

John Farrar
Richard Feldman
Richard Finch
Kye Fleming
Eddie Floyd
Keith Forsey (GEMA)
David Foster
Charles Fox
Roy Freinich
Snuff Garrett
Barry Gibb
Maurice Gibb
Robin Gibb [PRS]
Norman Gimbel
Graham Goble (APRA)
Gerry Goffin
Robert Ian Gomm [PRS]
Jay Graydon
Ronnie Hammond
Carl Hampton
George Harrison [PRS]
Charlie Hayward
Larry Herbstritt
Edward Hokenson
Brian Holland
Eddie Holland
Wayland Holyfield
Paul Jabara
Marlon Jackson

Michael Jackson
Raymond Jackson
Sigmund Jackson
Steven Jackson
Tano Jackson
David Jenkins
Will Jennings
Steve Jobe
Robert John
Larry Keith
Richard Kerr [PRS]
Alfons Kettner
Carole King
Frederick Knight
Bill La Bounty
Cory Lenios
Jonathan Lind
Roger Linn
Harry Lloyd
Nicholas Lowe [PRS]
Cheryl Lynn
Jeff Lynne [PRS]
David Malloy
Jim Marshall
Marilyn Mason
Randy McCormick
Bob McDill
Gene McFadden
Frank Mills [PRO Canada]

Jacques Morali [SACEM]
Dennis Morgan
Giorgio Moroder [SUISA]
Rick A. Nielsen
Dolly Parton
Doris Payne
Stephen Perry
Ben Peters
Steve Pippin
Doc Pomus
Elvis Presley
Eddie Rabbit
Gerry Rafferty (PRS)
Charlie Rich
Bruce Roberts
Nile Rodgers
Todd Rundgren
Bert Russell
Carole Bayer Sager
Skip Scarborough
Mort Shuman
Galia Sklerov
Johnny Slate
Tom Snow
Even Stevens
Al Stewart
John Stewart
Carl Storie
Bruce Sudano
Rafe Van Hoy
John Vastano
Roger Voudouris
Dick Wagner
John Whitehead
John Williams
Allee Willis
Victor Willis
Brian Wilson
Bobby Wood

WHAT THE WORLD EXPECTS FROM THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.
| A&M | JULY | Yellow Magic Orchestra  
Chris De Burgh  
RAF★  
Toronto★  
LTD |
| CAPITOL | JULY | Eduardo del Barrio★  
The Shirts  
Jay Ferguson  
Iron Maiden★  
Charles Veal★  
Minnie Riperton  
Maze |
| COLUMBIA | JULY | Jackie Moore  
Eddie Money  
The Heaters★  
Earl Scruggs Review  
Johnny Taylor  
Quincy★  
Ramsey Lewis  
Chicago  
Lynn Anderson  
The Romeo's★  
Laughing Dogs  
Joanne Brackeen  
Eric Gale  
Arthur Blythe  
Dale Liebman  
Mu#nty  
Tyrose Davis  
Jeannie French★  
David Chesky Band  
Barbra Streisand  
The High Cost Of Living (Soundtrack)  
Caddy Shack (Soundtrack)  
Honeysuckle Rose (Soundtrack) |
| EMI/UNITED ARTISTS | JULY | Chuck Francour★  
Rock Justice (Soundtrack) Original Cast  
Cliff Richard  
Unity★  
Southbroad Connection  
Fischer — Z  
Vapors★  
Noel Pointer  
Sue Allenson★  
Joe Pass  
Jimmy Smith  
Sidney Bechet |
| ARISTA | JULY | Chevy Chase  
At Stewart  
Dionne Warwick  
Sea Level  
Sports  
Magic Lady★  
Artful Dodger (Ariola) |
| AUGUST | JULY | Tina's  
Linda Williams  
Melissa Manchester  
Sky  
Norman Connors  
J. Frank & Trouble★ (Ariola) |
| SEPTEMBER | JULY | The Captain & Ténille  
Robert Benjamin |
| ELEKTRA/ASYLUM | JULY | Sonny Curtis  
The Keepers★  
The Kings★  
John Klemmer  
Laver & Cobb  
Richie Rome |
| EPIC | JULY | Ian Gomm  
Alan Price  
Jimmy Hall  
Gus  
Kerry Livgren  
Speedway Boulevard  
Gary Myrick & The Figures  
Charlie Daniels Band  
Psychedelic Furs  
Nigel Olsson  
Tremblers  
Clout  
Meatalof  
Proof  
Jimmy Hall  
Mike Berry  
Susan Jacks  
Jeanne Manson  
Ray Barretto  
Nantucket |
| ATLANTIC | JULY | AC/DC  
David Pomeranz  
Thunder★  
Average White Band — Volume 8 |
| AUGUST | JULY | City Boy  
Faze — O  
Narada Michael Walden  
Slave  
Yes |
| SEPTEMBER | JULY | Pat Benatar  
Trevor Rabin  
The Specials  
Ultravox  
Colin Winski (Takoma) |
| AUGUST | JULY | Blondie  
Ian Anderson  
The Selecter |
| DISNEYLAND — BUENA VISTA RECORDS | JULY | Disneyland/Walt Disney World  
The Best Of Disney — Volume I  
The Best Of Disney — Volume II  
Mickey Mouse Disco  
Disney's Children's Fav. — Volume I  
Disney's Children's Fav. — Volume II |
| SEPTEMBER | JULY | Fast Fontaine★  
The Fools  
Breathless  
Dottie West  
Eloise Laws★  
Billy Joe Spears  
Lee Morgan (Blue Note) |
| ARISTA | AUGUST | AC/DC  
David Pomeranz  
Thunder★  
Average White Band — Volume 8 |
| SEPTEMBER | AUGUST | AC/DC  
David Pomeranz  
Thunder★  
Average White Band — Volume 8 |
| CASABLANCA | JULY | Barry Mann  
Cher  
Parlet |
| SEPTEMBER | JULY | The Captain & Ténille  
Robert Benjamin |
| DISNEYLAND — BUENA VISTA RECORDS | AUGUST | Disneyland/Walt Disney World  
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The Best Of Disney — Volume II  
Mickey Mouse Disco  
Disney's Children's Fav. — Volume I  
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Thunder★  
Average White Band — Volume 8 |
| SEPTEMBER | AUGUST | AC/DC  
David Pomeranz  
Thunder★  
Average White Band — Volume 8 |
### New Face to Watch

**To Prepare for 1980, Tear Out and Post**

This Schedule is Tentative and Subject to Change

Compiled by Lynda Arditi

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**Cashbox Quarter Albums**
'King Biscuit' Controversy Points To Syndie Radio's Rise

(continued from page 8)

placement of "King Biscuit." Nick Trigyny, VP-marketing for WPNL, Chillicothe, Ohio, the station that carried WPJL, said, "Of course we want 'King Biscuit,'" but added, "adding substance to insiders' reports, the show will definitely be carried by WPJL in 1981 when the ABC-DIR pact becomes fully effective.

Closely related to the prospective shift of 'King Biscuit' to WPJL is the hotly-negotiated affiliation of WNEF-FM with NBC's The Source. This new young adult network, which has been testing its programming and national advertising strategies for pre-packaged programming taking place in Los Angeles and other select markets, is said to be faced with the possible loss of "King Biscuit" to rival KLOS-FM, and ABC owned and operated station. In fact, struggles for special programming are reported to be in the offing in major markets like Chicago and New York, and even in the locales where closely matched AOR outlets are gunning for 'King Biscuit,' the competitive edge that pre-packaged programming reputedly provides. Only in major markets does the contract stand, where WMEF-FM, a Marisle station, dominates the AOR field, can a single station expect uncontested access to its choice of special programming.

John McGhan, production administrator for The Source, which provides its affiliated stations in the SCA network with a pre-recorded package of standards and engaging presentation programming, said, "We have the opportunity to service stations that need full-service programming beyond the playing of records."

McGhan said the opportunities for independent syndication companies in the future are dependent on the quality of their programs than in the past. "Until recently, anyone could come up with a package and get it accepted by stations. If people liked it, fine, and if they didn't -- who cared? From now on, producers who don't understand broadcasting will be cut out of this market," McGhan said that The Source will be feeding 54 stations a live two-hour broadcast of a Yes concert on Sept. 6 at Madison Square Garden. "The real competitive angle comes in getting commitment from top bands," said McGhan.

Label representatives were divided on the affect that increased pre-packaged programming time will have on their traditionally willingness to access to radio waves. "The reason that syndicated radio has become as strong as it has is because they are emphasizing more and more superstars, rather than bubbling-under acts," said Bill McGathy, national album promotion director forPolydor Records. "This has made the stations stronger from a programming aspect, but has given us less of a vehicle for promotion. Syndication can be used to extend exposure, but it can also be used too extensively, it can stall radio's creativity."

Harvey Leeds, associate director of national promotion for E/P/A, was enthusiastic about the syndicators' promotional efforts in behalf of established artists, but noted, "AOR stations are finding that they're losing bids in national magazines promoting Ted Nugent, it can only help us," said Leeds. He also noted that this "King Biscuit" presented the Clash when that band was still an up-and-coming entity, and that The Source features "will be second interviews with new artists."
## Chart Positions

### #5 Most Added

<table>
<thead>
<tr>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Station</th>
<th>Region</th>
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<td>31</td>
<td>Black Sabbath</td>
<td>Heaven and Hell</td>
<td>WBAB</td>
<td>Midwest</td>
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<tr>
<td>36</td>
<td>Blackfoot</td>
<td>Tomcat</td>
<td>WWCM</td>
<td>Midwest</td>
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<td>Blue Oyster Cult</td>
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<td>WWCM</td>
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<td>The Blues Brothers</td>
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## Charts

### #4 Most Active

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<td>Midwest</td>
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<td>Speed</td>
<td>Freedom of Choice</td>
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<td>Midwest</td>
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<td>Bob Dylan</td>
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## New Artists

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## Song Texts

### Warmer Boys

**WARNER JOURNEY**

- **Title**: Good Time
- **Artist**: Warner Brothers
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### Genesis - Duke

**Title**: The World
- **Artist**: Genesis
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### Russell Ballard - Barnet Dogs

- **Title**: Rebound
- **Artist**: Russell Ballard
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### 4 Eric Clapton - Just One Night

- **Title**: Journey
- **Artist**: Eric Clapton
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### 3 Peter Gabriel - Mercury

- **Title**: Commodore
- **Artist**: Peter Gabriel
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### 2 Genesis - Duke

- **Title**: The World
- **Artist**: Genesis
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### 25 Genesis - Duke - Atlantic

- **Title**: The World
- **Artist**: Genesis
- **Station**: WWCM (Midwest)
- **Region**: Midwest

### 50 The Gels Band - Love Stinks - EMI America

- **Title**: Commodore
- **Artist**: Gels Band
- **Station**: WWCM (Midwest)
- **Region**: Midwest

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MCA IS HOT & GETTING HOTTER!!!!!

It's finally here — and "Emotional Rescue" is truly worth the wait. The set is paced by an out-and-out punk rockers, "Where The Boys Go," and the title track, a falsetto-sung ode to urban destruction: "Sugar Water." Production-wise, the album's strongest cut is "I Was A Movie Star/" as its AOR-oriented vocals, "The Last Road," is the pair's most brilliantly produced LP to date. The album's strongest cuts are the punk rockers, "I Am The Highway," and "The Last Road," with the latter two songs listed through a variety of musical styles. Their AOR-oriented vocals, "The Last Road," is the pair's most brilliantly produced LP to date. The album's strongest cuts are the punk rockers, "I Am The Highway," and "The Last Road," with the latter two songs listed through a variety of musical styles. Their AOR-oriented vocals, "The Last Road," is the pair's most brilliantly produced LP to date.


Few duos in contemporary music can attain the resonance and vocal purity that Seals & Crofts can. "The Longest Road" is one of the closest and cleanest Southern rock outfits around. Songs such as "Feel The Heat" and "Tyia" were custom made for beer drinker and hell raiser, but the band shows no sign of the soulful streak of their first album. "Long Shot" and "Shot To Hell." The group has improved a hundredfold since "Grey Ghost" and it should be filling Southern arenas all summer.

PARTY IN THE WAR ZONE — Vivabat — Charisma/Mercury C/L-1-3102 — Producer: Jeffery Lescher — List: 7.98

This L.A.-based band was a Peter Gabriel discovery, and the ex-Genesis leader has picked a winner. The band combines the heady influences of mid-70's British avant-garde vocal combos and a musical keyboard-synthesizer base. Whirls around the edges, the band's music is aimed at a more thoughtful audience, songs such as "Not Dead Anymore" and "Pop Girl" are pop material in a quirky sort way. Vivabat is a shining example of rock organica for the 80's. The "Floating Man From China" is the LP's standout cut.


The title of this album suggests quirkiness beyond belief, but Magazine combines an early Roxy Music eccentricity with an elegant '80s sound and lyrical approach. Howard Devoto, former leader of the Buzzcocks, fronts this esoteric new wave unit, and his themes, as well as the band's avant garde ventures, bode well for the future of British rock. Innovative AOR programmers and pop intellectuals will love this LP.

JUST POPPED OUT — Sean Tyla — Polydor D-5281 — Producers: Sean Tyla and Mark Dobson — List: 7.98

The former leader of the British pub greats Dukes Deluxe and the Tyla Gang has come up with a fine collection of songs that reveal a spell musical personality. The album's first side is concerned with adult folk-oriented ballads like "Freddy In The Rain" and "Lonelyhearts." However, side two showcases his slick Love and Rockabilly roots. Tyla's deep gravelly voice is reminiscent of Johnny Stewart's recent material, and he should find some immediate commercial success with the LP. Top tracks for AOR are "Credit Card Beach" and "Failing In Love Again.

SHAKIN STREET — Columbia NFC 36499 — Producer: Sandy Pearlman — List: 7.98 — Bar Coded

Oh la la, this ever so French new rock band should really turn some heads with its debut album. Much of the material has a similarity to the sound of Chrislie Hynde's Pretenders. It is a more melodic rock than new wave. Lead singer Fabienne Shime's vocals have the leader quality of Hynde and Debbie Harry, but she is more concerned with turning Shakin' Street's songs into a rock'n roll. Both hard rock fans and poppers should go on this LP. Top tracks are "I Want To Box You" and "No Compromise."
SINGLES BREAKOUTS

RCA SPOTLIGHTS BLACK MUSIC — RCA Records is currently running several ambitious promotions to highlight Black Music Month. In Detroit, a seminar on the record business was held June 30, in conjunction with the Black Music Association (BMA) and several Detroit radio stations. Los Angeles, the RCA sales branch and John’s Music have launched “The Lucky Teen Event and Learn Bonus” contest, where LPs, which will provide three teenagers the opportunity to learn the record business and be paid $150 a week while receiving their on-the-job training. The contest will be supported by print and radio advertising from John’s Music, while all their accounts will receive displays, special ad copy, and V.I.P. passes to the upcoming West Coast Black Festival. The program will be highlighted by a black-on-white calendar bearing the BMA’s “Black Music Month Celebration” logo and featuring 21 titles from RCA and associated labels. Each LP will be given special airplay consideration on a given day, as is the calendar day in New York, in addition to another concentration on Black Music Month.

WHAT’S IN-STORE

WARMER BROS. ACTIVITY — A Warner Bros. “Summer Music Festival” is set to begin this month-long competition for WEA personnel which will offer $1,000 to the prize money and will focus on achieving pop and R&B visibility for Chaka Khan, Al Jarreau, Larry Graham and Band: A drawing will be held to determine the winner.

CAVES PROMOTIONS — Considerable activity has been reported from the 12 buffalo-based Caves outlets: A major cross-merchandising promotion is in support of the Urban Cowboy movie, which involves Tower Records, Warner Bros., and The Waxing Poetic retail promotions. The 16 Musicland stores in Dallas are printing “one dollar off” coupons in the form of money for the Copper album, while a major WEA merchandising effort is in progress in the Chicago area in connection with a WLUP concert featuring the groups. Twenty-five outlets are participating including stores from the Big Daddy’s, Flipside and Sound Good chains. The promotion is dubbed “A Weekend to Buy American” since the WLUP concert takes place on July 4. Finally, Grapevine Records, Cleveland and WWWM radio, are conducting an Ambia audio push. An ad was recently run in local newspapers offering $1.10 off the price of the album. In addition, a drawing was held in which $180 worth of albums was awarded... On the in-store front, Father Guido Sarducci appeared at Tower Records, Los Angeles, and signed a record contract with Tower Records.

EVERYBODY’S NEWS — The Everybody’s chain of the Northwest has announced several new promotions. The Portland outlet is conducting a Judas Priest “British Steel” contest in conjunction with KQON (92 FM). The station will announce 25 names selected from among entry blanks submitted to the store. All individuals named will then be asked to come to the outlet where a final name will be drawn; the winner to be given 92 seconds to “steal” as many British albums as possible in that time. Each of the finalists will also receive a pair of concert tickets to the first two weeks of July 1980, which will be given away at the in-store.

A RISTTA ACTIVITY — The New York office of Aristta Records report that 30 Music Warehouse stores of Long Island, New York and New Jersey are involved in a display contest highlighting new releases by Graham Parker, The Original Mirrors, The Dixie Dregs, The Grateful Dead, Lou Reed and The Kinks. The outlets will be supplied with street signs, posters and logos and asked to develop a theme that ties Aristta Records into summer. The promotion runs until mid-July.

COUNTRY CUSTOMER OF THE WEEK — “How can you call yourself a ‘total’ record store when you don’t even have a Glen Yarborough or Lilemiles section?”

REGIONAL ACTION — New Carl Simon strongest in the West... Latest Bob Dylan with greatest initial sales in the East and Midwest... New Rosssington Collins strongest in the East and West... New James Last biggest in the Midwest and South...
Movie Soundtracks Account For An Impressive Number Of Country 45s

by Janice Bohler

NASHVILLE — The recent proliferation of movie soundtracks with commercially viable country single product has caused some very interesting developments within the industry. Currently there are nine singles on the Cash Box Country Singles Chart from four different movie soundtracks. Included in Urban Cowboy, Electric Horseman, Bronco Billy and Roadie. The first three of these four soundtracks are also on the Cash Box Country Album Chart.

The role of the soundtrack as a profitable aspect of a movie has been developing in recent years as record companies realized the importance taking a major jump in 1976 with the Saturday Night Fever and Grease albums. These albums, however, did not affect the country charts in any way. But in fall, 1978, with the release of Every Which Way But Loose, the country Phonograph industry thought it’s important to the success of soundtracks and the singles they spawned. Loose produced four chart topping singles. The movie was widely viewed and the country-oriented soundtrack trend continue, with potential hit singles becoming an ever increasing factor in selecting soundtracks.

Snuff Garrett, credited with the production of such soundtracks as Every Which Way But Loose, loose sequel Any Which Way You Can, and used his knowledge of the country-oriented trend to analyze the film. Garrett stated: “But of course, the material has to be right for the movie. For example, when we began working on Every Which Way But Loose, I picked what I thought were hit songs, then Clint (Eastwood) helped me weave them into the film. It’s more of a group effort — no sitting around a movie screen and saying, ‘Oh, I wonder what I’ll put here.’ We are working on the film as it is being shot — none of this post-production stuff.”

Steve Wax, executive producer of the soundtrack for the forthcoming Urban Cowboy, the film is a material concern for him, but added that the music he selects must work with the film. “I always want to put a hit on a soundtrack. But I want the music on the record to be special to the movie,” Wax said. “I want something the My Life Away’ and the EmmyLou Harris/Roy Orbison duet (That Lovin’ You) that are exclusive to the film by the songwriters after reading the script and knowing the movie. So I think it’s important to have these hits, but I want to make sure that it’s my own creation and that the soundtrack for the hits relate to the movie.”

One interesting point about the Roadie soundtrack is that it is basically a rock ‘n’ roll film dealing with rock ‘n’ roll characters. Yet Wax and company incorporate into the soundtrack some of country’s best, thus exposing these artists to a market that might otherwise forget about them. Noted Wax, the country artists fit in quite well with the theme of the movie and its primary characters are a small town in Texas. With these country artists, as with the rest of the artists, Wax said he went with the people who would benefit the film, people who could draw fans into the film. He explained: “When I was deciding on the artists to be on the soundtrack, I went with the people who could write. I was interested in the big names, but I also wanted people who could write the songs to fit the movie.”

Los Angeles — To commemorate the 25th anniversary of Elvis Presley’s signing with RCA Records, the label is issuing a 250,000 copy, limited edition, eight-record set, entitled “Elvis Aron Presley.” The package, which is set for worldwide release in August, contains 87 performances of 78 songs, 65 of which are previously unreleased tracks. Nine of the Presley standards in the set are covered in more than one live performance and one previously unreleased song, entitled “Beyond The Reef,” was discovered on a tape Presley recorded during a session in Nashville on May 27, 1966 and features Elvis accompanying himself on piano.

Additionally, the package includes a nearly 40-minute monologue by Elvis, in which he discusses his thoughts and beliefs on various topics, and a 20-page booklet containing information about Presley’s career and vintage photos of the late recording star.

Parson Signed To Record Title Cut Of ‘Nine To Five’

NASHVILLE — Dolly Parton has been signed to write and perform the title tune of her first starring film, “Nine to Five,” produced by Bruce Gilbert and distributed by 20th Century-Fox. The film stars Parton as a secretary who joins forces with Lily Tomlin and Jane Fonda in a workplace rebellion and the song is expected to be released as a single on RCA Records in advance of the film’s release.

The song, inspired during the shooting of “Nine to Five,” will contain various songs about working people, their dreams and their problems. The film, an IPC Production, directed by Colin Higgins and written by Higgins and Patricia Resnick, is a comedy about a trio of secretaries who find it easier to work for the boss who has been tyrannizing the entire office staff.

Blue Island Group Buys New Record Company

NASHVILLE — Blue Island Music Group of Nashville has announced the formation of Blue Island Records. The label is headed by president and chief executive officer (CEO), with branch offices in Galveston Island, Texas.

Presley’s last concert tour in 1977, are also included in the set. The remainder of the package consists of sessions entitled ‘The Whole Package,’ covering the hits previously released during session breaks in Nashville. RCA will release the album set simultaneously throughout the world and the U.S., it will carry a suggested list price of 89.50. The set will also be available in stereo and as a cassette tape. The boxed package will carry an embossed replica of Presley’s signature from his original contract signed in March, 1955 and purchased by RCA from Sun Records.

COUNTRY
### Top 75 Albums

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#### Albums

**Music Man**

RAY LONN JENNINGS (MCA-1L-3602) 5 5

**2 Gideon**

KENTY ROGERS (Columbia) 1 13

**3 Coal Miner’s Daughter Original Soundtrack**

(MCA-5101) 2 16

**4 Roses in the Snow**

EMMYLOU HARRIS (Warner Bros. BSK-3218) 4 7

**5 Millsap Music**

RONNIE MILLSAP (RCA APL 1-3563) 3 14

**6 Hank Cochran Original Soundtrack**

(Full Moon Records CM-30002) 8 8

**7 It’s Hard to Be Humble**

DAVID DAVIDSON (Columbia 1072) 7 17

**8 Greatest Hits**

WILLIAM JENNINGS (RCA APL 1-3563) 6 63

**9 There’s A Little Bit Of Hank In Me**

CHARLEY PRIDE (RCA APL 1-3548) 9 19

**10 San Antonio Rose**

WILLIE NELSON & RAY PRICE (Columbia 36348) 19 4

**11 Dolly, Dolly, Dolly**

MEL TILLIS (Elektra 6E-271) 10 19

**12 Your Body Is An Outlaw**

(Columbia) 22 6

**13 Bronco Billy Soundtrack**

(Elektra 6E-512) 26 5

**14 The Electric Horseman Original Soundtrack**

Columbia 36337 14 35

**15 Kenny**

KENNY ROGERS (United Artists UA-LWAK-979) 15 41

**16 Ask Me To Dance**

CRESTY LANE (United Artists LT-1022) 19 9

**17 The Way I Am**

MERLE HAGGARD (MCA MCA-3229) 11 11

**18 Mama Goin’ Out New Orleans**

RAY WILKINS, JR. (Elektra/Curb SE-210) 20 4

**19 One Man, One Woman**

JIM ED & HELEN (RCA APL 1-3562) 23 3

**20 Lacy J. Dalton**

LACY J. DALTON (RCA APL 1-3627) 12 15

**21 Somebody’s Waiting**

ANNE MURRAY (Capitol SOE-1036) 13 10

**22 You’re From Alabama**

JOHNNY CASH (MCA-1-L-3644) 1 1

**23 Together**

THE OAK RIDGE BOYS (MCA 3220) 16 19

**24 The Gambler**

KENNY ROGERS (United Artists LA 930-H) 24 82

**25 Heart & Soul**

COWTOWN THRITY (MCA 3210) 25 9

**26 Greatest Hits**

LARRY GATLIN & THE GATLIN BROTHERS (Columbia) 36 2

**27 Friday Night Blues**

JOHN CONLEE (MCA-1-L-3426) 1 1

**28 A Legend And His Lady**

EDDY ARNOLD (MCA-1-L-3606) 31 3

**29 Stardust**

LARRY GATLIN (Columbia JC-3620) 29 114

**30 Straight Ahead**

LARRY GATLIN (Columbia JC-3620) 18 36

**31 Whiskey Bent And Hell Bound**

RAY GATLIN (Columbia JC-35305) 27 35

**32 % Lonely**

WRAY HARRIS (Warner/Curb BS-1535) 32 59

**33 New York Wine, Tennessee Shine**

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**34 Dallas**

FLOYD CRAWFORD (RCA 1-3619) 34 6

**35 Shriners Convention**

RAY STEVENS (RCA APL-1-3574) 28 29

**36 Ledebetter Olympics**

JERRY GLOVER (MCA-1-L-3427) 1 1

**37 Ed Bruce**

ED BRUCE (MCA-3242) 40 3

**38 The Best Of Eddie Rabbit**

EDDIE RABBIT (Elektra 6E-235) 38 36

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Jim Ed & Helen’s new single: **“The Bedroom”**

Includes their latest hits: FOOLs and MORNING COMES TOO EARLY

Country Music Week 2: July 6, 1980
Old Flames Can't Hold A Candle To You
THE NEW SINGLE FROM DOLLY
Her follow-up to the number one single "STARTING OVER AGAIN" also on her latest album DOLLY DOLLY DOLLY

Produced by Gary Klein for The Entertainment Company
Executive producer Charles Koppleman
COUNTRY

COUNTRY

SINGLES REVIEWS

DOLLY PARTON — RCA VR-12040
Old Flames Can't Burn A Candle To You (3:22) (Right Song — BMI) (P. Sebert, H. Moffatt)
A tender, country ballad that Dolly delivers in hit fashion. An intriguing male vocal part adds space to the record portrait but the story of staying true to true love is
CRYSTAL GAYLE (United Artists UA-X1362-Y)
Heart Mender (2:54) (United Artists — ASCAP) (R. Leigh, M. Blackford)
A ballad of the label's emerging concern Gayle's product, with her old label releasing the more country-sounding product. This is a nice, flowing number that country programmers should find delightful.
SONNY & CIRCUS (Elektra R-6048)
Love Is All Around (2:37) (Mark Three — BMI) (S. Curtis)
Listeners will immediately recognize this as the theme to the old Mary Tyler Moore Show. The song is super as is Curtis' delivery. This is perfect for every format and all ages.

THE STATERL BROTHERS (Mercury 75031)
Charlotte's Web (2:53) (Peso/Duchess — BMI) (C. Crofورد, J. Durrill, S. Garrett)
A ballad of the label's emerging concern Gayle's product, with her old label releasing the more country-sounding product. This is a nice, flowing number that country programmers should find delightful.

JOHN WESLEY RYLES (MCA MCA-1278)
May I Borrow Some Sugar From You (3:08) (Vogue/Baby Chick — BMI) (C. Moman, B. Emmons)
A nice ballad from Ryles about being with a neighbor who's a stranger. The hook is strong and catchy, and Ryles' vocals carry the message with emotion. A programmer's delight.

DICKIE LEE (Mercury 74027)
Workin' My Way To Your Heart (2:43) (Ray Stevens — BMI) (L. Martinez, Jr.)
This strong, up-tempo song features a base voice answering in the catchy chorus, which gives it an abundance of hooks and reasons why listeners will want to hear more.

JOHNNY DUNCAN and JANIE FRICKE (Columbia 1-11312)
She's Out Of My Life (3:14) (Fiddler/Peso/Kidada — BMI) (T. Bahler)
This song was a big hit for Michael Jackson and now it sees a new interpretation from Duncan and Fricke. A song this strong will generate a positive response from listeners.

SINGLES TO WATCH

DR. NOOK (Capitol 4885)
Years From Now (2:57) (Roger Cook Music/Cook House Music — BMI) (R. Cook/C. Cochran)

BUCK OWENS (Warner Bros. WBS 49278)
Egalitarian And Magnalia (2:46) (WB Music/Chappell Music — ASCAP) (Len Chlarchick/Rory Bourke)

HANK THOMPSON (MCA MCA-12174)
From Your Sweet Sunshine (2:33) (Music City Music — ASCAP) (Bob Morris/Jay Harris)

THE SHOPPE (Rainbow R-8022)
Star Studded Nights (2:20) (Cross Keys Publ. — ASCAP) (Sonny Throckmorton)

LITTLE ROY WIGGINS (Bi 627-B-321)
What Makes My Steel Guitar Cry (2:54) (Barjac Music — BMI) (M. Ricks, R. Ricks)

THE WRIGHT BROTHERS ( Nashboro NASCO 034)
I Am A Rose (3:09) (Martha Music Music — BMI) (David Dake)

PAM ROSE (Epic 9-50906)

SHEILA ANDREWS (Ovation OV-1146)
It Don't Get Better Than This (2:31) (Pam Creek Music — BMI) (Jack Fisher/Don Hark

ALBUM REVIEWS

It's been a while since fans have heard an album from Freddie Hart, so retailers should find willing buyers, especially hot on the heels of the current hit single, "Sure Thing." That single and cuts such as "Somebody Loves You," "The Fool's Part," "The Roses Are Red," and "The Weaker Sex" make this a strong item at the consumer level.

BETTIE BESWICK — Various Artists — Epic JE 36547 — Producers: Various — List: 7.98 — Bar Goodwin
This collection of duets features performances by Tammy Wynette/George Jones, Johnny Rodriguez/Charly McClain, Bill Anderson/Donny & The Bandy/Joe Stampley, Johnny Duncan/Janie Fricke, Windie Nelson/Mary Kay Place. Pam Rose/Wilie Nelson, Louise Mandrell/R. C. Bannon, Rosanne Cash/Bobby Bare, Kris Kristofferson/Rita Coolidge and George Jones/Wilie Nelson. The songs were hit singles so consumers should respond well.

The Mouth of the Mississippi strikes again with this collection that centers around the Olympics being hosted by the Ledbetter family, since Mexico is out of the question. Once again, Clower tells stories in his laughter than life style. The album was recorded live, so all the crowd excitement and response is recorded here to present the next best thing to seeing and hearing Clower on stage.

THE CAPE OF GOOD HOPE — Alabama member Randy Cook took the opportunity during the group's Southern style bar-b-que during Fan Fair to show off his new custom-made cape that saw its stages premier in the group's performance during the RCA show at the country music festival. The RCA case at the Municipal Auditorium. Shown are (l-r): Bob Beranaka, RCA; Barbara Hardin, International House of Talent; Alabama's Mark Herndon; Tim McDaid, RCA; Cook; Jim Sharp, Cash Box; Pam Zimmerman; Harold Shedd, MDJ Productions; Alabama's Tedd Gentry and Randy Owen; Georgannne Galante; and Dale Morris, International House of Talent.
CMA "DJ OF THE YEAR" BALLOTS — Don’t forget to send in your ballots for the Country Music Assn. (CMA) "Disc Jockey of the Year Awards." Votes must be in by June 30. All CMA members should have received three ballots to vote for the DJ best in small, medium, and large markets, respectively. All CMA members involved with radio who did not receive ballots and would like to vote should contact the CMA immediately. Our congratulations to all the disc jockeys who were nominated for the awards.

WOIK-FM MOVES INTO NEW STUDIO — WOIK-FM in Jacksonville, Fla., moved into a new, state-of-the-art studio. The new address is WOIK-FM, IBM Building, Suite 528, 815 South Main Street, Jacksonville, Fla. 32207. The new phone number is (904) 396-4001.

The Country Mike

CMA DJ of the Year 1979: Debbie Conner

CHAMPIONSHIP RACES — Debbie Conner currently announces during the afternoon drive slot for WSAI in Cincinnati, Ohio. She started in radio while in high school, doing commercials for KPWB in Piedmont, Mo. In 1974, Turner began her full time professional career with KPIA in Fronton, Mo. The next year she joined KGMO/Cape Girardeau, Mo., and did the midnight to 6 a.m. show called "Debbie Til Dawn." In 1976, Turner spent the year with radio station KHAK in Cedar Rapids, Iowa. In 1977, she was hired by WMPM in Memphis where the station switched to a country format. She did the very first country show for the station. Turner then spent nine months at WMPM when an attractive offer was made by WASI, which was accepted.

Bob Call left WSOO/Charlotte last week to join KYGO in Denver, Colo. as PD and MD. KYGO is changing to a country format.

Bob Franklin is the new general manager of KMAK in Fresno, Calif. Franklin was previously with KSNV/San Diego.

As reported earlier, KNIX-AM & FM has begun to broadcast separately. KNIX-FM will continue to feature W. Steven Martin from 5:30-9 a.m.; followed by Michael Brady, 9 a.m. to noon; John Axton, noon to 3 p.m.; Len Roberts, 3-7 p.m.; and Brian McNeal 7 p.m. to midnight. The new KNIX-AM line-up will feature Don Christi 5:30-10 a.m.; with Buddy Allen, 10 a.m.-2 p.m.; Jim West, 2-6 p.m.; and Kathy Meris, the 6 p.m.-midnight shift. Dutch Schulte will broadcast from midnight to 5:30 a.m., during which time the stations will be broadcasting simultaneously.

Terry Wunderlin of WIRK/Palm Beach reports that the station has been active with movie promotions. In a 10-day period, they sponsored local premiers to "Br knobilly, The Shining," "Rope," and "Strikes Back." Also, Illinois is taking off on their display of "Country K" bumper stickers were admitted free to see the movie, Coal Miner's Daughter.

KSSS "77 DAYS OF SUMMER" PROMOTION — KSSS/Colorado Springs started a "74 Days Of Summer" promotion on June 23. The promotion features daily giveaways of passes to attractions at Pike's Peak Amusement Park and a picnics sponsored by Blue Springs, a Colorado-based fast food chain. A drawing will be held during the last week of promotion, with the winner receiving a redwood picnic table. Another promotion, listeners are encouraged to send poems about why they like to party. The "poem of the week" writer wins a dinner for 25 people. PD Dave Beaudes indicates the poems have been a good source of publication.

According to Royce Turner of WIRE/Indianapolis, the station will sponsor a picnic at the racetrack. Featuring in concert at the picnic will be Hoyl Axton, Dave and Sugar, Stephanie Winstlow, and Mickey Gilley.

Tim Williams reports that Merle Haggard was in Fayetteville, North Carolina last week and performed in a concert sponsored by WFAI.

WGTO/Cypress Gardens is giving away a Toyota car in a "Hang 5" contest. The winner will be the last person to take their hand off the automobile. Thirty contestants will be invited to test their endurance.

THE COUNTRY MIKE

Country Soundtracks

(continued from page 30)

any type of PR or publicity.”

Another case in point, Elektra has the rights to "Bar Room Buddies," a duet by Merle Haggard and Clint Eastwood from the Bronco Billy soundtrack. When the single was released, Haggard also had a single out on his own label, MCA. There were no adverse affects on the single "The Way I Am," however. It went #1 in the May 24 issue of Cash Box, only two weeks after the release of "Bar Room Buddies." Now that "Bar Room Buddies" has reached the top of the charts (this week it is #4 bullet), MCA has released its own single from the Bronco soundtrack, Merle Haggard's "Misery and Gin."

Chic Doherty, marketing director of country product for MCA, has noticed no major problems with situations like these. "I think that MCA as a company benefits when an artist appears in a movie soundtrack, even if the single is released on another label," Doherty said. "Elektra worked hand in hand with us so that the 'Bar Room Buddies' single did not adversely affect 'The Way I Am.' We did the same thing when we released 'Misery and Gin.' Working together like that — that’s where you see the most benefits.

Country Mike

Jack O'Brien

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Cash Box/July 5, 1980

35
NEW MUSICAL REVIEWED — Merrill Womack, president of New Life Records, met recently with Cam, executive director of the Continental Singers, to discuss plans for a new youth musical... "And There Was Light!", written by Flora and Jeff Kennedy and performed by the Continental Singers and Orchestra with special guest soloists Barry McGuire, Cynthia Clawson, Larnelle Harris, Wendell Burton and Michael Redman. Performed were (l-r) Flora, Kennedy. New Life special promotions director Jerry Wright and Womack.

GOSPEL NEWS

There was a lot of shock, surprise and sorrow at the news of the death of Marvin Norcross. Norcross was in Greenville, S.C. producing an album on Governor Jimmy Davis for Canaan Records on June 18 when he died. He apparently suffered a heart attack in the studio.

Norcross was vice president of Word, Inc. and head of Canaan Records, one of the top Southern gospel labels, that he formed in the early '60s. He joined Word in 1952 and was one of the original incorporators of the company. He was also a charter member and past president of the Gospel Music Assn. (GMA), serving on the board at the time of his death. Norcross was also very active with the Little League and was instrumental in establishing the Little League headquarters in sales. One of the three baseball fields at complex was named in his honor last summer. It was hard to find a finer individual or one more knowledgeable about Southern gospel music than Marvin Norcross. Needless to say, his death is a tremendous loss to gospel music.

In the last book, "Bible" has never been in Cash Box discussing the Davicus Awards, we unfortunately overlooked Rev. James Cleveland, who won two awards, traditional male artist of the year, as well as being a special presenter at the ceremony.

A new musical for churches by Bill & Gloria Gaither and Don Marsh is scheduled to premiere at an international church convention in Anderson, Indiana shortly. The musical features new songs by Bill & Gloria Gaither, Don Francisco and Don Marsh, as well as some old favorites and names.

Phil Keaggy has gone into the studio to record his debut album for Sparrow. The album, produced by Dan Collins, is titled "Phil's Pipe" and will not only feature Keaggy's guitar work but some vocals as well.

The Federal Communications Commission (FCC) has approved KPRZ as the new call letters for "The Praise of 1150" in Hollywood, Calif. The station, which has had a Christian format since Dec. 1979, was formerly KILS.

Word Records artist and talk show star Mike Douglas is the first celebrity to support the National Citizens Crime Prevention Campaign, sponsored by the Crime Prevention Coalition. Douglas has donated his talents as narrator of a slide/tape show that will be used to present the coalition's program to companies and membership organizations.

A nine-city tour of merchandising seminars was recently completed by Word Distribution. The seminars, which were titled "Taking It To The Streets," featured four-hour-long seminars on advertising and in-store merchandising led by Stan Jantz, director of merchandising, and Roland Lundy, vice president of sales, of Word. The cities visited were Birmingham, Tampa, Nashville, Minneapolis, Grand Rapids, Kansas City, Denver, Portland and Oakland. A total of 436 dealers, representing over 200 stores, attended the seminars. In addition to sessions on radio, television, newspaper and direct mail advertising, a session on merchandising and a preview of some new product, each seminar featured a recording artist. The participating artists were Micki Fuhrman, Dave Boyer and Don Thomas.

Rivendell Sound Recorders, the in-house studio for Star Song Records, has announced the finalizing of an agreement with Tyndale House to complete the dramatized recordings of The Living Bible. The project will be produced by Rick Thigpen and will encompass the recording of the second half of the Old Testament.

Ariel Records, the recently-formed record division of Campus Life Publishing, has announced the completion of its first album release. Titled "Diamonds In The Rough," the artist is Linda Hearn and the music is contemporary folk-rock. The head of the label, which is part of the youth For Christ program, is Steve Lawhead.

The Patterson Trio has signed with the Weisman Music Corp. of America for personal management, booking and musical direction.

The acquisition of exclusive distribution rights for all Lamb and Lion publications has been announced by Alexandria House. Additionally, the sales volume of this acquisition has created a large number of sales, advertising and marketing specialists at Alexandria House. Under the guidance of marketing director Bob Rouse, the new Alexandria House sales force is headed by sales manager Bob Rist, with his assistant Carol Walker. Steve Williamson is the church music coordinator, Katie Klem is the ad manager and Deb Schneck is the marketing assistant. Alexandria House will be announcing and initiating a number of their new plans at this year's Christian Bookseller Asscociation convention in Dallas.

BETTER DAYS — Tom Autry — Star Song SSR-0017 — Producer: Randy Adams — List: 7.98

Tom Autry has an up-beat, rhythmic intensity to his music that sticks close to the gospel message while spreading its wings into R&B, as well as pop. Best cuts include "Time To Believe," "Solomon," "To Love You" and a strong remake of the old pop hit, "Lean On Me."
Casablanca Sues To Stop Summer (continued from page 7)

annances. Additionally, the original dollar figure swelled to $25 million in the amended complaint.

However, Casablanca recently released a file from Summer's 1976 "Love Trilogy" LP, titled "Could It Be Magic." Commenting on the re-release, Casablanca president Bruce Bird said, "As far as I'm concerned, Donna Summer is still a recording artist for Casablanca. Everything we have on her has been paid for by Casablanca.

"I released this single, which did not do well during its initial release, because I believe it will be a hit now," Bird added.

Also commenting on the re-release, Susan Munao, Summer's personal manager said, "I'm surprised that Bruce Bird released this particular song by Donna Summer at this time."

Summer's attorney in the litigation against Casablanca and the Bogarts said, regarding the filing of the cross-complaint, "I will not comment any further about what we're going to do in this action."

Alan Croll, of the Los Angeles-based law firm of Wyman, Bautzer, Rothman, Kuchel & Silbert, which is representing Casablanca in the action, said that, "Sue (Summer) has failed to deliver recorded albums at all, or not on time. There are also a breach of obligations in certain areas regarding publishing."

When asked if Summer's recent signing with Geffen prompted the immediacy of the cross-complaint, Croll said, "The claims we've made began before and independently of the signing of this new contract."

Stores Spending Own Ad Money To Boost Sales (continued from page 16)

means of grabbing the consumer's attention. On radio, we're pushing the fact that we've got the fill. It used to be simple to advertise any old item and not to have to worry about establishing yourself in the marketplace. Today, we're driving the point home that we've got the goods at Gold Circle. It's a matter of keeping our name out there for the public to remember.

He said that one of the more effective ways Gold Circle was promoting its line was by merchandising four titles in a waterfall display instead of one. "Previously, we used to dedicate an entire wall to one title for greater impact on the consumer. Today, it's merchandising four pieces of product so that we're appealing to a wider demographic," he said. However, he said that his greatest promotional vehicle continued to be the chain's in-house flyers, whose weekly circulation exceeds 3.8 million. "We'll allocate a half to a full page each week to advertise both a front-line and budget product, usually with pretty solid results," he said, noting that the penetration of the circulars is one of the reasons why the chain's record departments now account for about three percent of Gold Circle's total volume.

For the smaller dealer, like the Music Millenium company in Portland, new avenues of promotion include mailings to residents within five miles of its three stores which offer $1 off the purchase of any record or tape. "You've got to turn the people on to keep the business going," said Lloyd Gladstone, who manages the chain.

'King Biscuit' Controversy Points To Syndie Radio's Rise (continued from page 23)

But another industry insider with extensive radio contacts said that the syndicators and networks "are so far removed from the scene they don't have a clue as to what is really going on." This observer added that, "the stations are fighting over syndicated programs because they see them as a prestige that will help them attract the older demographics where the advertising money is.

Dan Garfinkel, director of advertising and marketing for WMMs in Cleveland, which carries both "King Biscuit" and "The Source," said, "There was an image problem with the AOR audience for advertisers on the national agency level. Special programming has helped them change their one-dimensional image of what the audience is to the realization that these are working people with money to spend."

Neil Leventhal, senior advertising assistant for the American Honda Motor Co., a long-time sponsor of "King Biscuit," said, "If you stay with consistent quality national programming the likelihood is you will come much closer to matching your demographic target than you would by making spot buys."

No Ad Appeal
On the other hand, Shelley Cooper, director of advertising for Warner Bros. Records said that syndicated and network distributed programming had "no appeal" as an advertising vehicle for recorded product. "Local advertising, where you can achieve your goals of reach and frequency is far more important and effective,

Cooper stated. Although all indications are that the demand for syndicated is network distributed special programming has not peaked, the consensus opinion of the industry observers interviewed by Cash Box was that album selection airplay will continue as the mainstay of AOR's programming. Jerry DelColliano, publisher of Inside Radio, a radio industry trade magazine, said that the surge in special programming will "end at the point where it ceases to become special. It shouldn't be predicted that special programming is going to be consuming more and more of the schedule. I think a saturation point of about 10 hours per week should set in."

Programming Limits
The Source's McGhan said, "I think its ridiculous to worry about special programming causing new groups to lose promotion time." According to WMMS' Garfinkel, "There is a limit to what you can do with block programming."

Nevertheless, outlets whose Arbitron share ratings are improved by special programming may tend to subscribe to more of it rather than less. "A lot of medium-sized and smaller stations are looking for a formula to take care of key time-blocks," said McGhan, "We need radio to market our records, but over-depending on radio is something that the industry has fallen prey to. Syndication will boost the record sales of the established stars featured on those programs, but it may hurt new acts by denying them time for airplay."

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## THE RHYTHM SECTION

### RADIO CHANGES GET HOT — In the last three weeks, KMJQ in Houston has seen a major reorganization. Operating Manager is P. Velasco, who was music director for KMJQ in Houston and KMJM in St. Louis. Velasco has left the chain to form an independent record promotion company and to return to broadcasting school. With the resignation of Jim Maddox and Jack Patterson from the chain a few weeks ago, it is reported that some on the chain have begun making bids to create a group in program director and a national music director. Additional changes include: Chris Turner resigning from WGW in Charlotte to become music director at WFAX in Philadelphia, and Don Williams, former program director for KWMG in Atlanta, is joining KMA in Knoxville, Tennessee, as music director.

### CONCLUSION

This concludes our weekly update on the radio industry. We hope you found our coverage informative and relevant. If you have any questions or comments, please feel free to contact us. We look forward to bringing you more updates and insights in the future.
The Women's issue of the July 5, 1980 issue of Cashbox magazine contains a chart listing the top 100 R&B songs of the week, along with other music-related content. Here is a transcription of the chart and some related information:

### Top 100 R&B Chart (Weeks of July 6/8, 1980)

**35 ALL THE WAY**
*BRICK (CBS/SARI 5440)*
Weeks on Chart: 37

**34 YOU REALLY LOVE ME**
*RENE AND ANGELA (Capitol-P/85)*
Weeks on Chart: 80

**33 TOP OF THE WORLD**
*COLLINS & COLLINS (A&M 2333)*
Weeks on Chart: 79

**32 GEE WHIZ (LOOK AT HIS EYES)**
*SONNY THOMPSON (1717/1)*
Weeks on Chart: 71

**31 LET'S Go ON VACATION**
*SISTER SLEDGE (CTI/4500)*
Weeks on Chart: 78

**30 I JUST WANT TO DANCE**
*FREDDIE COBHAM (Atlantic 8253)*
Weeks on Chart: 83

**29 HEAVY ON THE PRIDE (LIGHT ON THE LOVE)**
*JOE ROBINSON (Taw/Motown T4133F)*
Weeks on Chart: 87

**28 I COME TO PARTY**
*HERBIE MANN & ALC (Huey Ver-126)*
Weeks on Chart: 77

**27 YEARMIN' BURRNIN'**
*PLEASURE (Fantasy-F-853-A-M)*
Weeks on Chart: 66

**26 BODY LANGUAGE**
*ADRIAN (C/T CBS 59960)*
Weeks on Chart: 89

**25 MAGIC OF YOU (LIKE THE WAY)**
*BERTHOD (Coldwater City SC 7377)*
Weeks on Chart: 95

**24 ONLY THE LOVABLE (HAVE A REASON TO BE SAD)**
*KEVIN ROYAL (Endo/270)*
Weeks on Chart: 61

**23 I JUST BEGAN TO LOVE YOU**
*DYNASTY (Warner-CBS R/12001)*
Weeks on Chart: 1

**22 I LOVE THE WAY YOU LAKE**
*HERON/ROY (Pep-E-4887)*
Weeks on Chart: 45

**21 WE'VE GOT MY SECOND WIND**
*AL JOHNSON (Columbia-CBS 11245)*
Weeks on Chart: 63

**20 SHANTE**
*MACE PRODUCTION (Collective Atlantic 4308)*
Weeks on Chart: 1

**19 COMING DOWN RIGHT**
*BOBBY CALLOWAY (RXL/C LX 29)*
Weeks on Chart: 27

**18 DON'T SAY GOODNIGHT**
*BRUCE BURNS (Holiday 76566)*
Weeks on Chart: 46

**17 LET ME BE THE CLOCK**
*PHEONIX (T-S-T 53F1)*
Weeks on Chart: 62

**16 I'M DANCING FOR YOU**
*TOMMY BRAY & ABBY (CBS 37280)*
Weeks on Chart: 65

**15 STAY WITH ME (SPEND THE NIGHT)**
*JAMES CASTOR (Long Distance LSR-701)*
Weeks on Chart: 94

**14 SAME OLD STORY (SAME OLD LOVE)**
*RANDY CHANDRAW (Warner Bros. 49223)*
Weeks on Chart: 88

**13 SUPERWOMAN**
*GLO-HOE (Effect-E 44637)*
Weeks on Chart: 68

**12 LOVE CYCLES**
*APOLLO (ARC/Columbia-11254)*
Weeks on Chart: 79

### Alphabetized Top 100 R&B (Including Publishers and Licensees)

#### A-L
- A Lover's Holiday (Little Macho — ASCAP)
- All Night Thing (Kazee — ASCAP)
- All The Way (R&B — BMI)
- Backstroke (Chill — BMI)
- Backstroke (The Way You Do It — BMI)
- Behind The Groove (Jazzette — ASCAP/Dickert — BMI)
- Beyond (Chappell — ASCAP)
- Biggest Part Of Me (Rushing — BMI)
- Body Language (Duchess — BMI)
- By Your Side (Blackwell — BMI)
- Can't We Try (Stone Diamond — BMI)
- Clocks Ring (Blackwell — BMI)
- Coming Down (Shelton/Lindsay/Booby Carvell — BMI)
- Cupid I've Used You (Kaj & Sammy — BMI)
- Does She Have Love (Rock Gardens/Los Angeles Bullet — BMI)

#### D-G
- Don't Push It (Jim-Edit — BMI)
- Don't Give Up On Me (Kaj & Sammy — BMI)
- Don't Take My Love (Jibette — ASCAP)
- Don't Take Your Love (Grapevine — BMI)
- Do You Really Want (More — BMI)
- Do Your Thing (Parli/Southern — BMI)
- Dynamite (Walter/Gladys/Sk — ASCAP/Collins/Brass Heat — BMI)
- Figures Can't (Memeg/Magic — BMI)
- For Those Who Really Love (Delray — BMI)
- Funkytonic (Rick's Adm. by Rhythm & Son Greenberg — BMI)

### Additional Music Industry News

- The Women's issue of Cashbox magazine also includes various news articles and reviews related to the music industry, including updates on artist performances, album releases, and industry trends.

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*Cashbox* is a long-standing music trade magazine that provided essential coverage of the music industry, including charts, news, and reviews.
generally so. Yet the fact that the job market for teens in this area is so soft this summer. Our media spread has been as wide as possible and the advertising mix for our shows is very comprehensive. We’ve even built a major display around our Super Jam concert, but we cannot rely on any previous projections because the pattern is so radically different for shows in both indoor and outdoor venues here this year.

**Midwest Attendance Down**

Jerry Mickelson, co-principal of Chicago-based JAM Productions Ltd., concurred with Litman, stating, “We promote a lot of shows in the Midwest secondaries, and attendance is definitely down so far this summer. And it’s taking more advertising dollars to get the consumer interested, I believe. The competition is very thick out there. Rock music concerts are also off, but business here in Chicago has been doing well, overall.”

Inconsistent concert attendance has also plagued recent rock shows in the Houston, Dallas and Ft. Worth areas of Texas, a usual hotbed of hard rock and heavy metal concert activity, according to Louis Messina, president of Houston-based Pace Concerts, Inc.

“It’s been a very confusing summer for us. The market has been soft, and we’re definitely not doing the business we did last year,” indicated Messina. “Last year we sold 80,000 advance tickets for the Texas World Music Festival, a clean sell-out, whereas this year we were lucky to do 56,000. On the other hand, we sold out three ZZ Top concerts at The Summit and Ted Nugent’s shows have been doing very well in both sales and ticket sales. It’s just been too inconsistent.”

A number of northeast U.S. promoters noted that while superstar acts continue to sell out, venues in the South, where venues are fewer, are on tour this summer, and many mid-size metropolitan halls have suffered a drop in business. However, indoor and outdoor auditoriums and halls in Northeast resort and vacation areas continue to operate.

**Superstars Still Strong**

“The kids are coming out as strong, or stronger than, ever for the superstars,” pointed out John Scher, head of Monarch Entertainment Bureau Inc. of West Orange, New Jersey. “We just had the Eagles, Heart and Little River and Paramount Theatre on (Giant Stadium) and the concert drew 68,000… but for the past two or three months, business has been very weak at the Capitol Theatre in Passaic, N.J. Where attendance during the summer season was once averaging 85-95% of capacity, it’s now been down to about 70%, which is a substantial drop. The kids seem to be saving their money for the superstar acts.”

Executives at the Princeton, N.J.-based Don Law Company, agreed that “the focus of summertime concert activity has probably shifted to the Northeast, including the Monarch- promoted summer concert series at the Click Magazine, Tanglewood and other major locals.”

“People are getting more selectative this summer,” was stated Monarch’s Scher. “The series of concerts we promote in Asbury Park have been doing extremely well in terms of advance sales.”

Adolph Don Law’s Johanson, “Advance ticket sales for the summer season at Cape Cod Coliseum and Tanglewood in Lenox, Mass., among others, have been a certain tradition that kids will focus on the summertime venues and the reputation we’ve been receiving from other promoters in the Northeast confirm this,” stated Monarch’s Scher. “The series of concerts we promote in Asbury Park have been doing extremely well in terms of advance sales.”

Adolph Don Law’s Johanson, “Advance ticket sales for the summer season at Cape Cod look real strong, and our Popular Artists’ series at Tanglewood is also doing a real well. The Cape Cod Coliseum is a very strong venue for us and has been in the past. Although Tanglewood has generally been a less predictable venue this year for us because last year we didn’t have a Barry Manilow or a Jackson Browne.”

**Jazz Is Strong**

While rock concert audiences and promoters in general are feeling the economic pinch this summer, promoters of jazz, soft rock and folk, in addition to country, are reporting stable to good ticket sales.

Steve Martin of Manhattan-based New Audiences Productions, which is promoting a number of jazz shows in New York, noted, “Jazz concerts do well in general because we shoot for a specific audience. We don’t shoot for the 16-20 year olds, we don’t shoot for the year-old crowd, especially with our jazz shows. We’re doing Angela Bofill with Rodney Franklin and John and Jerry Brown at Avery Fisher Hall next month and it’s the first concert I’ve ever done in the Carnegie Hall with the Manhattan Transfer and sales for both have been very good. We’re also taking a Michie’s Franks concert, which should also do well.”

Reports from other promoters also bear out this trend, with even the most basic seal to an upper age demographic are more successful. Alan Bregman, who books the Greek Theatre in Los Angeles for National Promotions, noted that jazz rock sales for concerts at the outdoor venue this summer have been “disappointing,” with little interest in the sold-out London’s concert and the few shows that are still available there, including the concert traffic and the general economic climate.

For the Northwest promoters, a good “timing is the essence” in promotion, including the choice of venue and date and determining what your competition is doing.

There are always great businesses in a particular market and venue with a particular band, the same promoter can’t assume he will have a successful concert for that band, noted Hodges. “Everyone should be geared to change and make adjustments this year. There should be more emphasis on packaging and the actual promotion of the concert than ever before. While promoters figured to mass the 15% in the gross, in many cases they might now be lucky to break even or make a smaller profit, rather than take a loss.”

**Near Sellout For Playboy Jazz Fest**

(continued from page 12)

decked jazz buffs old and new with it’s big- beat, for musician’s fans, jazz buffs from youth, and Carmen being the wise, tasteful sage of many jazz wars. Both covered a spectrum of material handily. Meanwhile, a more endearing response to her patient, well-modulated set. A touch of Dixieland fare and passionate swing was offered up by Bob Crosby and the Bobcats, who wasted no time showing the younger aficionados that progressive jazz is not necessarily contemporary.

But the highlight of Sunday’s attractions was the set by violinist Stephane Grappelli, the 72-year-old jazz maestro who did nothing less than become even more timeless by exposing jazz violin as more than an electronic-fusion instrument.

Equally galvanizing was the Akiyoshi/Tabackin big band, which embodied a sensitivity to all listeners. The band’s moderate shout by Toshiko Akiyoshi, whose diminutive stature did not deter her from thrashing the power of the Kotobuki drum set. To make future Playboy Jazz Festivals a much anticipated event, book a different nucleus of talent with a keep constant audience exposure. Find out directly of those skeptics. Regardless, Playboy Jazz has whetted the jazz palate in Southern California with a healthy smorgasbord of many different muzzles.

HUSY PLAYS AT THE WALDORF... Chrysalis recording group Huey Lewis And The News played a showcase performance at the old Waldorf in San Francisco. The show was broadcast live over radio station KSAN. Pictured in the front row are (l-r): Billy Bass, vice president, promotion, creative services, Chrysalis; Eliza Brownjohn, international manager, Chrysalis; Mickey Thomas, Jefferson Starship; Linda Carhart, national director, artist development, Chrysalis; Sal Licis, president, Chrysalis; Lewis; Chris Hayes of the group; Thom Trumbo, west coast manager, A&R, Chrysalis; Stan Layton, vice president sales, Chrysalis; and Sean Hopper of the group. Pictured in the back row are (l-r): Bob Rowe, senior vice president, Capitol-EMI, Canada; Roger Watson, national A&R director, Chrysalis; Mike Gibson, Mario Cipollina and Johnny Collins of the group; Brendan Burke, merchandising manager, Chrysalis; Scott Kransberg, former national promotion director, Chrysalis; Ron Murray, general manager, Chrysalis Music Group; Steve Sheehan, director of product development, Chrysalis, and Billy Jiggs, KSAN air personality.

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PRETENDERS GOLD — Sire recording artists The Pretenders recently celebrated the gold certification of their self-titled debut LP while at Manneke Pia near the Grand Palace in Brussels. Pictured are (l-r): Frances Deck, label manager, WEA; Rudi Aepjes, press officer, WEA; Dave Hill, the Pretenders manager; Greta Deschaeffer, radio and television promotion, WEA; Pete Farndon, James Honeymoon-Scott, Chrissie Hynde and Martin Chambers of The Pretenders; Ted Sikkink, general manager, WEA; and Herman Schuermans, promotion manager, WEA and promoter of Pretenders’ Brussels gig.

RCA, Precision Join To Form New U.K. Audio, Video Record, Tape Company

LONDON — RCA Records, U.K. and Precision Records and Tapes (PRT), formerly known as Pye Records, have entered a joint venture in audio and video records and tapes for manufacture, distribution and promotion of such products.

To be known as RCA Records/PRT, the new company will be 51% owner by RCA Records, under the control of Associated Communications Corp., Ltd. (ACC), parent company of PRT.

Charisma Bows Four Feature Film Projects

LONDON — Expanding its creative operations, Charisma Records is planning a series of film projects, one of which has been outlined by former Genesis lead singer Peter Gabriel.

The company recently premiered its first film at the Cannes Festival in France, Sir Henry at Rawlinson End, and is preparing to spend approximately $14,000,000 on four feature pictures over the next two years.

The first film tentatively scheduled is Fletcher, which is set for November shooting date. A second project is The Last Enemy, another project set in Israel, a film that would be based on Genesis’ 1974 concept LP “The Lamb Lies Down on Broadway,” which Gabriel, collaborating with Mexican director Alejandro Jodorowsky, developed in a 50-page outline.

The final film project tentatively scheduled is called Bunitism.

ARGENTINA

Buenos Aires — EMI A&R man Roberto Ruiz reported that the local branch of the British group will no longer represent A&M, whose contract is due. He explained to the press that the policy is to remain compact but diversified local cast and to release only product coming directly from the EMI companies in most of the cases. EMI also informed its partners WEA here through a separate division.

Francisco Vidal of Tonodiscs reports the arrival of Spanish kid’s label, Parchís.

NEW ZEALAND

Sellers such as the local branch of the British group will no longer represent A&M, whose contract is due. He explained to the press that the policy is to remain compact but diversified local cast and to release only product coming directly from the EMI companies in most of the cases. EMI also informed its partners WEA here through a separate division.

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International Dateline

London — Virgin Records is continuing its exploitation of the recently acquired Imago catalogue with the release of 20 singles, one of the Small Faces and one by Rod Stewart. The Faces single is its 1967 chart-topping smash, “Tin Soldier.” The single, which is part of the forthcoming box set, D’Abo titled “Little Miss Understood,” which is a flop when first released.

Atlantic is also busy with the single featuring the combined talents of soul/pop stars Amii Stewart and Johnny Bristol on June 21. The single is a clever combination of two songs — “My Guy” (written by William “Smokey” Robinson) and “My Girl” (written by Smokey and Ronald White). Stewart and Bristol duet the two tunes simultaneously on the disc, which was produced by Barry Leng and Simon May.

On Aug. 16, RCA will release a mass of previously unavailable material by superstar Elvis Presley, commemorating the 40th anniversary of the King’s death and the 25th anniversary of his signing with RCA Records in 1955. The material will be issued in a special eight-record set, and is accompanied by the packaging containing historical documents, information and photographs and eight inner sleeves featuring a special live recording and recording and sequence info on the other in all, 87 performances of 78 different songs will be contained in the package, plus some memorabilia, making a total playing time of 4 hours 26 minutes. RCA say the package will be in a limited edition and will cost in the region of 35 pounds.

The latest British Phonographic Industry (BPI) platinum and gold awards for the first quarter of 1980 LPs and singles are as follows:

Platinum singles — Pink Floyd, “Another Brick In The Wall, Pt. II.”


nick underwood

International Certifications

Fleetwood Mac

WEA recording group Fleetwood Mac was awarded a gold record for its “Tusk” LP in Germany.

The Knock

Capitol recording group The Knock was awarded a platinum disc for its “My Sharona” single in the Philippines.

Anne Murray

Capitol recording artist Anne Murray was awarded a gold record for her single “You Needed Me.”

Gary Numan

WEA recording artist Gary Numan was awarded gold records for sales of his “Replicas” and “Prize Principle” LPs in Australia.

Rush

Phonogram recording group Rush was awarded silver awards for its “All The World’s A Stage,” “Hemispheres” and “Permanent Waves” LPs in the U.K.

Jack van Leeuwen

Van Leeuwen To Head ITA European Office

LOS ANGELES — Jack van Leeuwen has been appointed executive secretary of International Tape Assn. (ITA) European office in Eindhoven, The Netherlands, effective Aug. 1.

Van Leeuwen, who will report directly to ITA executive director Henry Brown, will be responsible for maintaining close liaison with ITA member companies in Europe, recruiting new members, communicating about ITA activities to the European press, coordinating committee activities and assisting in arrangements for the forthcoming ITA European Home Video Seminar to be held June 21-23, 1980, at the Marriott Hotel in Amsterdam.

Prior to joining ITA, van Leeuwen spent 27 years with N.V. Philips’ Glomelap Fabriekabene, where, since 1960, he served as general manager of magnetic tape activities.

Urmel Named To A&R Post At Inelco Benelux

BRUSSELS — Inelco Benelux has named Ric Urmel to the post of A&R manager as a part of a general restructuring of the department. Urmel will handle acquisition and coordination for all new product in the Benelux countries (Belgium, Netherlands and Luxembourg).

Urmel will be based in the Netherlands and will work in cooperation with Inelco’s deputy managing director of Inelco’s Dutch operation. Urmel, a veteran in the Benelux market, was instrumental in setting up the Benelux branch office nearly five years ago.

Urmel’s appointment is seen as yet another move to establish Inelco as a leading independent in the Benelux countries, even more so because there is more to the agreement than meets the eye,” according to Inelco Benelux president P.J. Goemans.

Nippon Columbia Revenues, Profits Increase In ’79-’80

TOKYO — Nippon Columbia’s total revenue and net income for the fiscal year ended March 20, 1980 over the same period last year, according to Takami Shoboshi, president of the company.

According to Shoboshi, Nippon Columbia’s total revenue of 6 2.2 billion yen ($238 million) increased 11 per cent over the same period last year. Net income after tax of 2.9 billion yen ($14.4 million) increased 41 per cent over last year. Shoboshi attributed strong record sales by such artists as Gojun (Aiko), May Shino, Ikupey kasakaba and Tatsuya Kaneda for much of the company’s success. Also cited as a major contributor to the company’s success were the increases in sales of soundtrack tapes.

Revenue for the audio section was up 13 per cent last year, with a 22 per cent increase in imported product, equaling 7.2 billion yen ($33 million) reported by the company.

Discombe Revenues Increase 5.7% In ’79-’80

TOKYO — Discombe Records tootal revenue totaled 4.6 billion yen ($21 million) during the fiscal year ended March 20, up 5.7 per cent over the year, according to Go Tanaka of Nippon Columbia, the leading independent of the year.

Discombe president.

Income for the period reached 3.3 billion yen ($15 million), with tapes earning another 1.3 billion yen ($6 million).

Discombe recently formed the Union Sales, Inc., with the Long Page organization of the U.K. for the distribution of British product in Japan.

Royal Visitor — On a recent visit to Aylesbury, Buckinghamshire, HRH Princess Anne looked around Aylesbury Town Hall where the leading industries of the town had exhibit stands. At the CBS manufacturing stand, she met Johnny Logan, recent winner of the Eurovision Song Contest with “What’s Another Year” which also went to #1 in the U.K. charts. Pictures here with HRH Princess Anne are Logan, and Ian Hindes, CBS.

International Bestsellers

Tokyo

Ten TOP 45s

1. Dancing All Night — Monta & Brothers — Nippon Phonogram
2. Subaru — Nippon — Nippon Phonogram
3. Run Away — Chanaas — Epic/Sony
4. Ride Me Right Around — R.C.A.
5. Rock ’N Roll Window — Monowee Yamauchi — CBS/Sony
6. Mikano Yakisugi — Kansai Horitsu & Tomoharu Ryu Polystar
7. Shikura — Katsuya Kuga — CBS/Sony
8. Otetsu No Jidai — Hipek Del Rio — RVC
9. Teppochop — Yellow Magic Orchestra — Alfa
10. Shawage Sugashima — Nippon — CBS/Sony

Ten TOP LPs

1. Mr. Black — Chanaas — Epic/Sony
2. Zephyros — Yellow Magic Orchestra — Alfa
4. Subaru — Nippon — Nippon Phonogram
5. Roman — Chiharu Matsuyama — News
6. Kazuaki — Yoko Nishimura — Polydor
7. Martin McCartney II — Toshiba/EMI
8. T-Wave — Tadao Kusakawa — Polydor
9. To Chi Ka — Kazumi Watanabe — Columbia
10. Greatest Hits — Sadami Watanabe — Columbia

Cash Box July 5, 1980

The Netherlands

Ten TOP 45s

1. Funkytown — Lipps Inc. — Phonogram
2. Care Mia — Joy and the Americans — EMI
3. Working My Way Back — Spinners — WEA
4. Uptight — Bazz & Addie II — Motown — EMI
5. What’s Another Year — Johnny Logan — CBS
6. Lost In Love — D£nnis Houslos — Phonogram
7. Maniac 2345 — John Surman — Philips
8. Pierrot — Bonita & Challenger — Philips
9. Sun Of Jamaica — Michael Dance — Fool
10. Runnin’ With The Devil — Van Halen — WEA

Ten TOP LPs

1. Megahit — Rob de Nijs — EMI
2. Grootste Hits — B.Z.N. — Phonogram
3. Skky 2 — Koos / Denis — CBS
4. Magic Of Boney M — Film
5. Sky 2 — Koos / Denis — CBS
6. Women And Children First — Van Halen — WEA
7. T-Wave J.J. — CBS
8. 20 Greatest Hits — Hot Chocolate — Arcade
9. Sun Of Jamaica — Goombay Dance Band — Film

United Kingdom

Ten TOP 45s

1. Crying — Don McLean — EMI
2. Funkytown — Lipps Inc. — CBS/Atlantic
3. Back Together — Roberta Flack/Dowhatthyway — Atlantic
4. Theme From — Mashed — CBS
5. Everybody’s Got To Learn Sometimes — Korgis — Riazo
6. Behind The Groove — Teeny Marie — Madisen
7. Turning The Page — Two Pints Of Lager — Speldigesounds
8. Subtjute — Liquid Gold — Polydor
9. Let’s Get Serious — Jermaine Jackson — Motown
10. Rat Race/Rude Rubya Outta Joll — Specials — 2 Tone

Ten TOP LPs

1. Flesh And Blood — Roxy Music — Polydor
2. Peter Gabriel — Peter Gabriel — Charisma
3. Hot Wax — Various — K-Tel
4. The Photos — The Photos — Epic
5. Saved — Jimmy Khan — CBS
6. McCartney II — Paul McCartney — Parlophone
7. Me Myself I — Various — CBS
8. Just Can’t Stop — The Beat — Beat
9. Defector — Stevi Hackett — Charisma
10. Sky 2 — Aiko — Music Week
Casablanca Sues To Stop Summer

(continued from page 7)

ancies. Additionally, the original dollar figure swelled to $25 million in the amended complaint.

However, Casablanca recently re-released a single from Summer's 1976 "Love Trilogy" LP, titled "Could It Be Magic?"

Commenting on the re-release, Casablanca president Bruce Bird said, "As far as I'm concerned, Donna Summer is still a recording artist for Casablanca. Everything we have on her has been paid for by Casablanca.

"I released this single, which did not do well during its initial release, because I believe it will be a hit now," Bird added. Also commenting on the re-release, Susan Munao, Summer's personal manager said, "I'm surprised that Bruce Bird released this particular song by Donna Summer at this time."

Summer's attorney in the litigation against Casablanca and the Bogarts said, regarding the filing of the cross-complaint, I will not comment any further about what we're going to do in this action."

Alan Croll, of the Los Angeles-based law firm of Wyman, Bautzer, Rothman, Kuchel & Silbert, which is representing Casablanca in the action, said that, "She (Summer) has failed to deliver recorded albums at all, or not on time. There are also a breach of obligations in certain areas regarding publishing.

When asked if Summer's recent signing with Geffen prompted the immediacy of the cross-complaint, Croll said, "The claims we've made began before and independently of the signing of this new contract."

Stores Spending Own Ad Money To Boost Sales

(continued from page 16)

means of grabbing the consumer's attention. On radio, we're pushing the fact that we've got the fill. It used to be simple to advertise any old item and not have to worry about establishing yourself in the marketplace. Today, we're driving the point home that we've got the goods at Gold Circle. It's a matter of keeping our name out there for the public to remember."

He said that one of the more effective ways Gold Circle was promoting frontline titles was by merchandising four titles in a waterfall display instead of one. "Previously, we used to dedicate an entire wall to one title for greater impact for the consumer. Today, it's merchandising four pieces of product so that we're appealing to a wider demographic," However, he said that his greatest promotional vehicle continued to be the chain's in-house flyers, whose weekly circulation exceeds 3.8 million. "We'll allocate a half to a full page each week to advertise both frontline and budget product, usually with pretty solid results," he said, noting that the penetration of the circulars is one of the reasons why the channel's record departments now account for about three percent of Gold Circle's total volume.

For the smaller dealer, like the Music Millenium company in Portland, new avenues of promotion include mailings to residents within five miles of its three stores which offer $1 off the purchase of any record or tape. "You've got to turn the people on to keep the business going," said Lloyd Gladstone, who manages the chain.

But another industry insider with extensive radio contacts said that the syndicators and networks "are so far removed from the street they don't have a clue as to what is really going on. "This observer added that, "They are fighting over syndicated programs because they see them as a prestige thing that will help them attract the older demographics where the advertising is.

Dan Gartinkel, director of advertising and marketing for WMMS in Cleveland, which carries both "King Biscuit" and "The Source," said, "There was an image problem with the AOR audience for advertisers on the national agency level. Special programming has helped them change their one-dimensional image of what the audience is to the realization that these are working people with money to spend."

Neil Leventhal, senior advertising assistant for the American Honda Motor Co., a long-time sponsor of "King Biscuit," said, "If you stay with consistent quality national programming the likelihood is that you will come much closer to matching your demographic target than you would by making spot buys."

"No Ad Appeal"

On the other hand, Shelley Cooper, director of advertising for Warner Bros. Records said that syndicated and network distributed programming had "no appeal" as an advertising vehicle for recorded product. "Local advertising, where you can achieve your goals of reach and frequency is far more important and effective." Cooper stated.

Although all indications are that the demand for syndicated and network distributed special programming has not peaked, the consensus opinion of the industry observers interviewed by Cash Box was that album selection airplay will continue as the mainstay of AOR's programming.

Jerry DeColliano, publisher of Inside Radio, a radio industry trade magazine, said that the upsurge in special programming "will end at the point where it ceases to become special. It shouldn't be predicted that special programming is going to be consuming more and more of the schedule. I think a saturation point of about 10 hours per week should set in."

Programming Limits

The Source's McGahan said, "It's ridiculous to worry about special programming causing new groups to lose promotion time." According to WMMS' Gartinkel, "There is a limit to what you can do with block programming."

Nevertheless, outlets whose Arbitron share ratings are improved by special programming may tend to subscribe to more of it rather than less. "A lot of medium-sized and smaller stations are looking for a formula to take care of key time-blocks," said McGathy. "We need radio to market our records, but over-reliance on radio is something that the industry has fallen prey to. Syndication will boost the record sales of the established stars featured on those programs, but it may put new acts by denying them time for airplay."

NATIONAL GOSPEL RADIO SEMINAR

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Jan Gan, Editor
The Singing News

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Bill Waters, General Manager
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CBN

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John Sull, Editor
CONTEMPORARY CHRISTIAN MUSIC

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NGRS
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NAISHVILLE, TN 37202

Cash Box/July 5, 1980
PEABO BRYSON AT THE GREEK — Peabo Bryson, Capitol recording artist, recently performed at the Greek Theatre in Hollywood. “Love The Way You Love” is the second single released from his latest hit LP, “Paradise.” After the opening Greek show, top Capitol executives congratulated Bryson backstage. Pictured are (l-r): Varnell Johnson, talent acquisition director, black music, Wendall Bates, promotion manager, black music, Bryson, Don Martir, national promotion manager, black music, and David Franklin, Bryson’s manager.

THE RHYTHM SECTION

RADIO CHANGES GET HOT — In the last three weeks, KJMO in Houston has seen a major resignation per week. The last resignation in that series is Pam Welles, who was music director at KJMO in Houston. Pam Welles has left the company in a pre- independent record promotion company and to return to broadcasting school. With the resignation of Jim Maddox and Jack Patterson from the chain a few weeks ago, it is rumored that the achievement awards establishing that will create a position of national program director and a national music director... Additional changes include: Chris Turner resigning from WGV in Charlotte to become music director at WHAT in Philadelphia... Bob Scott resigning his PD post at WBNX in Chicago, replaced by Steve Harris, the disco dance last year who will be functioning as its PD until a permanent appointment is made... and Ron King, who has resigned from his position at WDIA in Memphis. Mark Christian is the acting PD.

CONSIDERATION AND A SUSTAIN MINORITY OWNERSHIP — In a speech to the Federal Bar Assn., the newest member of the Federal Communications Commission (FCC), Ann Jones, made several statements questioning the validity of the present FCC Eq. We want people to realize that we are a total entertainment company, not just p.r. Tyron Brown recently made a speech challenging commissioner Jones’ implications, stating that her statements were too much to be taken unanswerably. Additionally explaining his reason for challenging a teller commissioner. Brown added, “Jones is the first out of a total of 21 commissioners during a 12-year period to publicly raise questions about the policies of the minority and female participation in the broadcasting industry.” An article in Wednesday’s New York Times mentioned that commissioner Jones’ statements against the FCC EEO policies are in fact very timely, considering that, if Ronald Reagan becomes president, he is strongly considering her for the position as Chairman of the commission. With this in mind, many broadcasters feel that Jones’ stand against EEO is politically inspired, allowing her to get a head start on the conservative views of the Republican party.

BEVERLY GLEN TIGHTENS BELT — Beverly Glen Music, headed by Otis Smith, went through some restructuring last movements week last when several of his promotion people resigned. Ugh was also digitally recorded... The St. Louis Pirates may be replacing its pre-independent record promotion company and to return to broadcasting school. With the resignation of Jim Maddox and Jack Patterson from the chain a few weeks ago, it is rumored that the achievement awards establishing that will create a position of national program director and a national music director... Additional changes include: Chris Turner resigning from WGV in Charlotte to become music director at WHAT in Philadelphia... Bob Scott resigning his PD post at WBNX in Chicago, replaced by Steve Harris, the disco dance last year who will be functioning as its PD until a permanent appointment is made... and Ron King, who has resigned from his position at WDIA in Memphis. Mark Christian is the acting PD.

TIDBITS — Producer Leon Huff makes his performing debut this week with the release of his debut single, “Right Money.”... CBS Records was reportedly picketed last week by a small group of political activists who were dissatisfied with the contributions the CBS Records had made to Black Music Month... Vaughn Thomas, west coast field sales manager for MCA Records, has resigned his position to become more involved in artist management. He can reach at (213) 877-7782 or (213) 475-8508... MCA Records is quietly making some small tightening maneuvers as talk is flying as to whether LAX Records will remain under the MCA wing... FCC Commissioner Tyron Brown taped an appearance on the Merv Griffin Show recently while in Los Angeles... Kenny Moore, pianist and band’s sack-singer with the Tina Turner Revue, claims to have made music history by arranging and performing the first R&B digital album ever recorded. Material from the album will be heard on Marilyn McCoo & Bill Davis’ upcoming album, and Artie Franklin also recorded one of the cuts on her soon to be released LP. Bonnie Pointer’s first three LPs were also released in a three-episode series: “We Are Family” by Sister Sledge, with a song called “Baseball” by Michael Francis... Lowell Watson is the Master of Ceremonies for the second annual “All-Star The Black Promenade” to be held July 11 at the Cotillion, Los Angeles. Among those who will be honored are singer Kellie Patterson, Marilyn Nash of Solar Records and Dolores Gardner, station manager at KJLH in Los Angeles... International Entertainment, formerly L.S.O. Productions, based in Los Angeles, held a special jazz dance week last week in Los Angeles, and donated all proceeds to the “Shoes for Children” organization.

WARREN LARIER ENTERPRISES REORGANIZE — Warren Lariar Enterprises, a public relations firm, is changing its name to Lanier and Lanier International. Warren Lanier Sr., commenting on the change, said, “With this change, we are expanding in some areas in the company and seeking to bring more involved in projects on an international level...”

THE CHARTS — Highest debut on the black contemporary chart is Chic single called “Rebels Are We” at #61 bullet. Following in a close second is the new Teddy Pendergrass cut, entitled “Can’t We Try,” from the Roadie sound track album...
1. BARRY WHITE'S SHEET MUSIC BARRY WHITE — UNLIMITED GOLD/CBS
2. WEDR, WENZ, WHC, WHEL-FM, KZT, WDAS-FM, WDAS
3. WEDR, WAOK, 95.9 THE BERNER BROS.
4. KDAY, KOKO, WSOK, WEDR, WLUM, KMJQ
5. NAUGHTY — CHAKA KHAN — WARNER BROS.

WMKJ, WSBQ, WBOK, WDQX, KOKO, WLUM

UP AND COMING

MAKE IT FEEL GOOD — ALFONZO SURRETT — MCA
IF YOU'RE LOOKIN' FOR A NIGHT OF FUN — LEON HAYWOOD — 20TH CENTURY FOX/RCA

SOMETHING ABOUT YOU — BOBBI WALKER — CASABLANCA
HEY LOVER — CHOCOLATE MILK — RCA

WIDE RECEIVER — MICHAEL HENDERSON — BUDDAH
generally soft economy has resulted in greater selectivity on the part of concertgoers and inconsistent attendance patterns.

Advance ticket sales for our outdoor summer shows at the Super Jam have been slow and very light," said Steve Litman, executive vice president of St. Louis-based Contemporary Productions, Inc. "People seem to be buying more tickets at the last minute this year, which contributes to a nervous condition on the part of the promoters.

"I think the economy is the major reason ticket sales are so low here. That and the fact that the job market for teens in this area is very soft this summer. Our media spread has been as wide as possible and the advertising mix for our shows is very comprehensive. We've even built a major display contest around our 'Super Jam' concert, but we cannot rely on any previous projections because the pattern is so radically different for shows in both indoor and outdoor venues here this year.

Midwest Attendance Down

Jerry Mickelson, co-principal of nationally based JAM Productions Ltd., concurred with Litman, stating, "We promote a lot of shows in the Midwest secondary markets, and attendance is definitely down so far this summer. And it's taking more advertising dollars to get the consumer interested, I believe. The competition is very thick out there. Black market tickets are also off, but business here in Chicago has been done well, overall."

Inconsistent concert attendance has also plagued recent rock shows in the Houston-Dallas and Ft. Worth areas of Texas, a usual hotbed of hard rock and heavy metal concert activity, according to Louis Messing, president of Houston-based Pace Concerts, Inc.

"It's been a very confusing summer for us. The market has been soft, and we're definitely not doing business the way we did last year," indicated Messina. "Last year we sold 80,000 advance tickets for the 'Texas World Music Festival,' a clean sell-out, whereas this year we were lucky to do 56,000. On the other hand, we sold out three ZZ Top concerts at The Summit and Ted Nugent's show has been doing very well. It's been very inconsistent."

A number of northeast U.S. promoters noted that while superstar acts continue to sell-out large coliseum or stadium-size venues, fewer are on tour this summer, and many mid-size metropolitan halls have suffered a drop in business. However, indoor and outdoor auditoriums and halls in the Northeast, taking a radically secondary role, are reporting stable to good ticket sales.

Steve Martin of Manhattan-based New Audiences Productions, which is promoting a number of jazz shows in New York, commented, "We've done very well in general because we shoot for a specific audience. We don't shoot for the second act of the act. Our concert sales for very old crowd, especially with our jazz shows. We're doing Angela Bofill with Rodney Franklin and John Lee and Jerry Brown at Avery Fisher's New York Hall with the Manhattan Transfer and sales for both have been very good. We're also planning a 'Mussin' Frank's concert, which should also do well.

Reports from other promoters also bear out Martin's views. All that shows that appear well and upper age demographics are more successful. Alan Breman, who books the Greek Theatre in Los Angeles for National Promotions, said, "Joe Cocker's arena shows for sales for concerts at the outdoor venue this summer have been "disappointing" for concerts of the older generation. The Kingston Trio and Jan and Dean shows, both of which drew a generally older crowd.""

Buying Late

"Bregman, like others, noted that "people have been buying late after this year's growth has been lost by the fact that it's been "unpredictable" one so far. Jim Rissmiller, of Wolf & Rissmiller Concerts, noted that he is not booking many shows in the L.A. area this summer because, quite frankly, there aren't a lot of acts on tour."

"In the Northwest, promoters are generally being more defensive this summer, choosing to book fewer shows and concentrating on diversifying the type of shows they are booking, rather than risking oversaturating the market with rock.

"We've had a much more consensual approach to each other in this summer encompass a wide variety of musical styles," said Shane Tappendorf of Double Tee Promotions in Portland, Ore. "That might be an effort to stagger our audience every week. We passed on some acts of the same musical style because they would compete with each other. We look at our audiences carefully before we make a move. We're also using a lot more Northwest acts as supporters because of the general business with other promoters and because they are insuring extra ticket sales.

John Morrison, production manager for John Bauer Concert Co. of Seattle, similarly noted that his company is booking fewer concerts but "the band are doing better." He also indicated that Seattle has experienced as much as a 30% dip in concert attendance and that a large part of the problem is "the general bad business climate in the Northwest area, including the concert traffic and the general economic climate."

"The key to success this year is the essence of "promotion, including the choice of venue and date and determining what your competition is doing."

"I see a growing business in a particular market and venue with a particular band, the same promoter can't assume he'll have the same success," said Hodge's. "There should be more emphasis on packaging and the actual promotion of the concert than ever before. While promoters figured to make 15% of the gross in the past, in many cases they might now be lucky to break even or make a smaller profit, rather than take a loss."

HUEY PLAYS AT THE WALDORF — Chrysalis recording group Huey Lewis And The News played a showcase performance at the Waldorf Hotel last Friday. The concert was broadcast live over radio station KSAN. Pictured in the front row are (l-r): Billy Bass, vice president, promotion, creative services. Chrysalis; Eliza Brownjohn, international manager, Chrysalis; Mickey Thomas, Jefferson Starship; Linda Cartwright, national director, artist development, Chrysalis; Sai Licata, president, Chrysalis; Lewis, Chris Hayes of the group; Thom Trumbo, west coast manager, A&R, Chrysalis; Stan Layton, vice president sales, Chrysalis; and Sean Hoppe of the group. Pictured in the back row are (l-r): Rob Rose, senior vice president, Capitol-EMI, Canada; Roger Gable, Chrysalis; Billy Gibson, Mario Cipollina and Johnny Collins of the group; Brendan Burke, merchandising manager, Chrysalis; Scott Kranzberg, former national promotion director, Chrysalis; Ann Murray, general manager, Chrysalis; and Rick Butler, director of product development, Chrysalis, and Billy Juggs, KSAN air personality.

CONCERT PROMOTERS REPORT DECLINE IN TICKET SALES, ATTENDANCE

Decked out in the new makeup of a jazz buff and new with it's big following, Chrysalis recording group Ronnie Laws' party-tinged music kept the audience cringing at the late evening California wind with his infectious brand of rhythm and blues.

There was no let up to the meting pot music on Sunday, which opened with another local group, Ebo, which played power-groping but predictable fusion music.

Generating more audience response than Ebo, perhaps more energy and certainly more music depth, was the ensemble of tenors Antnett Cobb, Zoot Sims and Edie "Lockjaw" Davis, a trio that has been getting a lot of ink in the L.A. area this summer because, quite frankly, there aren't a lot of acts on tour.

In the Northwest, promoters are generally being more defensive this summer, choosing to book fewer shows and concentrating on diversifying the type of shows they are booking, rather than risking oversaturating the market with rock.

"We've had a much more consensual approach to each other in this summer encompass a wide variety of musical styles," said Shane Tappendorf of Double Tee Promotions in Portland, Ore. "That might be an effort to stagger our audience every week. We passed on some acts of the same musical style because they would compete with each other. We look at our audiences carefully before we make a move. We're also using a lot more Northwest acts as supporters because of the general business with other promoters and because they are insuring extra ticket sales.

John Morrison, production manager for John Bauer Concert Co. of Seattle, similarly noted that his company is booking fewer concerts but "the band are doing better." He also indicated that Seattle has experienced as much as a 30% dip in concert attendance and that a large part of the problem is "the general bad business climate in the Northwest area, including the concert traffic and the general economic climate."

"The key to success this year is the essence of "promotion, including the choice of venue and date and determining what your competition is doing."

"I see a growing business in a particular market and venue with a particular band, the same promoter can't assume he'll have the same success," said Hodge's. "There should be more emphasis on packaging and the actual promotion of the concert than ever before. While promoters figured to make 15% of the gross in the past, in many cases they might now be lucky to break even or make a smaller profit, rather than take a loss."

Near Sellout For Playboy Jazz Fest

(continued from page 12)

Songstress Angela Bofill and Carmen McRae were studies in contrast, Bofill beaming with the vibrancy and youth, and Carmen being the wise, tasteful sage of many jazz wars. Both covered a spectrum of material mandily, McRae, with a fourth show of tunes, more endearing response to her patient, well-modulated set.

A touch of Dixieland fare and passionate swing was offered up by Bob Crosby and the Bobcats, who wasted no time showing the younger aficionados that progressive jazz was not necessarily contemporary.

But the highlight of Sunday's attractions was the set by violinist Stephano Grappelli, the 86-year-old jazz warhorse who did nothing less than become more timeless by exposing jazz violin as more than an electronic-fusion instrument.

Equally galvanizing was the Akaiyoshi/Takabian big band, which embodied a sensitivity to all listeners. The group, a product of the tough times and Toshiko Akaiyoshi, whose diminutive stature did not deter her from throttling the power of the resource she has on hand.

To make future Playboy Jazz Festivals a much anticipated event, booking a different nucleus of talent will keep a constant jazz audience interested in hearing different acts and perhaps some of these skeptics. Regardless, Playboy Jazz has wnetted the jazz palate in Southern California, with a hefty smorgasbord of many different musical styles.
PRETENDERS GOLD — Sire recording artists The Pretenders recently celebrated the gold certification of their self-titled debut LP while at Mamakee Pia near the Grand Palace in Paris. Picture are (l-r): Francios De Kock, label manager, WEA; Rudi Aebler, press officer, WEA; Dave Hill, The Pretenders manager; Greta Descheemaker, radio and television promotion, WEA; Pete Farndon, James Honeyman-Scott, Chrissie Hynde and Martin Chahtz of The Pretenders; Ted Sikkink, general manager, WEA; and Herman Schuermans, promotion manager, WEA and promoter of Pretenders’ Brussels gigs.

RCA, Precision Join To Form New U.K. Audio, Video Record, Tape Company

LONDON — RCA Records, U.K. and Precision Records and Tapes (PT), formerly known as Tapes and Tapes, have entered a joint venture in audio and video records and tapes for manufacture, distribution and promotion of such products.

To be known as RCA Records/PT, the new company will be 51% owned by RCA and 49% owned by Tapes and Tapes, which will be a subsidiary of Tapes and Tapes Ltd., (ACC), parent company of PT.

Charisma Bows Four Feature Film Projects

LONDON — Expanding its creative operations, Charisma Records is planning a series of film projects, one of which has been outlined by former Genesis lead singer Peter Gabriel.

The company recently premiered its first film at the Cannes Film Festival, in Sir Henry at Rawlinson End, and is preparing to spend approximately $14,000,000 on four more pictures over the next two years. The first film tentatively scheduled is Fletch, which is set for November shooting date. A second project is The Last Enemy. Another project set in Israel is a film called Rael, a film that would be based on Genesis 1974 concept LP “The Lamb Lies Down on Broadway,” which Gabriel, collaborating with Mexican director Alejandro Jodorowsky, developed in a 50-page outline.

The final film project tentatively scheduled is called Buntum.

ARGENTINA

BUENOS AIRES — EMI A&M man Roberto Ruiz reported that the local branch of the British group will no longer represent A&M, whose contract is due. He explained to New Music how the policy is to change, as the new division has not yet impacted but diversified local cast and to release only product coming directly from the EMI companies in most of the territories which represent WEA here through a separate division.

La Furia Catalina of Tonocito disc releases the arrival of Spanish kiddie group Parchis, one of the current sensations in the record and TV market in the country. The label has lined up over 30,000 copies of the album by this group, which is considered a very high mark on these days.

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The Netherlands

AMSTERDAM — Find the cost of Lux-Grand Holland’s most popular all-girl group is currently talking with Dutch Broadcasting Corp. about a new TV series starring Marga, Patty and Jose, your Dutch uncle’s angels. Also a strip is in the works, folks. Now this is a story that could make the Hollywood moguls sit up and take notice. Americans are back in the #1 position with their 65 hit, “Cara Mia!” It really happened and the now-million-year-old Jay Black flier to Holland to promote the single for Dutch television. Is this a breaking market or what? Now, “Cara Mia” will be released in other European countries. As follow-up for “Cara Mia”... “Come A Little Bit Closer” has been set for release... Dutch singer Jack Teney is ruling high in the Latin market with “Sri Lanka My Shangri-La!” Jersey, whose voice is reminiscent of the late Elvis Presley, will also make his debut in the “The Netherlands” as a new local hit... The word to the wise is to watch the Jimi Hendrix look-alike who has been appointed key to the back door a.k.a. the Leader... At a party in Hilversum, Massada received gold for sales over 100,000 for their single “Sajang E.” This family affair, sung by wives and children of...
INTERNATIONAL DATING

INTERNATIONAL BESTSELLERS

Tokyo

Top 10
1. Dancing All Night — Menta & Brothers — Nippon Phonogram
2. Thanks — Pete & Kay — EMI
3. Run Away — Chantels — Epic/Sony
4. The Rock N Roll Woman — Momoe Yamaguchi — CBS/Sony
5. Women — Kaoru Kiyosawa — Toshiba Music & Tomoharu Ryo — PolyGram
6. Shinsaku — Crystal King — Canyon
7. Oracolo — Tatsuro Yamashita — RCA
8. Technopop — Yellow Magic Orchestra — Alfa
9. Shoumei Shigetsa — Hiroshi Ishii — Tokuma
10. Wax Box Japan

Top 10 LPs
1. Mr. Black — Chantels — Epic/Sony
2. Zephyr — Yellow Magic Orchestra — Alfa
4. The Glass — Momoe Yamaguchi — CBS/Sony
5. Reman — Chiharu Matsuyama — News
6. Kavach — Chiharu Matsuyama — News
7. McCarty II — Toshio/EMI
8. T-Wave — Masashi Imai — Polydor
9. To Chi Ka — Kazum Tawabane — Columbia
10. Greatest Hits — Sadao Watabe — Victor

The Netherlands

Top 10
1. Funkytown — Lipps Inc. — Phonogram
2. Cars Mia — Joy and the Americans — EMI
3. Working My Way Back — Spinners — EMI
4. Buzz Buzz A Diddle It — Matchbox — EMI
5. What a Yellow Apple — John Logan — CBS
6. Lost In Love — Dennis Roussos — Phonogram
7. De Dooi Do — Toon van der Duin — EMI
8. Pierrot — Bonnie St Claire — Phonogram
9. Sun Of Jamaica — Gomme Dance Band — EMI
10. Runnin' With The Devil — Van Halen — Warner

Top 10 LPs
1. Meet me in a Dance Club — Rob de Nijs — EMI
2. Greatest hits — B.Z.N. — Phonogram
3. Dromenwerk — Lethy Kuth — CNR
4. The Magic — Rohan Stewart — Fleet
5. Sky 2 — Aria
7. Women And Children First — Van Halen — EMI
8. Still — Brian Auger — CBS
9. Greatest Hits — Hot Chocolate — Arista
10. Sun Of Jamaica — Gomme Dance Band — Fleet

The United Kingdom

Top 10
1. Crying — Don McLean — EMI
2. Funkytown — Lipps Inc. — Casablanca
3. Back Together Again — Roberta Flack/Danny Hathaway — Atlantic
4. Theme From Math — The Math — CBS
5. Everybody's Got To Learn Sometime — Korgis — Rialto
6. Behind The Groove — Teens Muzik — Motown
7. Simon Templer Two Pieces Of Lager — Sphondylusaxonnous — Deram
8. Substitution — Liquid Gold — Polydor
9. Let's Get Serious — Jermaine Jackson — Motown
10. Rat Race/Rude Boys Data Jail — Specials — 2 Tone

Top 10 LPs
1. Flesh And Blood — Rikky Music — Polydor
2. Peter Gabriel — Peter Gabriel — Charisma
3. Hot Wax — Various — KLM
4. The Photos — The Photos — Epic
5. Saved — — Polydor
6. McCartney II — Paul McCartney — Parlophone
7. Me Myself & I — Billy Maclean — Polydor
8. Just Can't Stop — The Beat — Beat
9. Detector — Steve Howard — Charisma
10. Sky 2 — Aria

Music Week

Nippon Columbia Revenues, Profits Increase In '79-'80

Tokyo — Nippon Columbia's total revenue and net income increased for the fiscal year ended March 30, 1980 over the same period last year, according to Takami Shobobi, president of the company.

According to Shobobi, Nippon Columbia's total revenue of 62.2 billion yen ($283 million) increased 11% over the same period last year. Net income after taxes increased 34.3 million yen (333 million) increased 11% over last year.

Shobobi attributed strong record sales by such artists as Groove Taxi, Mayo Shono, Ikky Sakaike and Tatsuyo Kaneda for much of the company's success. Also cited as a major contributor to the company's success was the increased sales of soundtrack tapes.

Revenue for the audio section was up 13% over last year, with a 27% increase in calculated sales of tapecassettes.

Discmate Revenues Increase 5.7% In '79-'80

Tokyo — Discmate Revenues totaled 4.6 billion yen ($21 million) during the fiscal year ended March 30, 1980, up 5.7% from 1979, according to Takayasu Yoshikawa, Discmate president.

Revenue for the period reached the 3.3 billion yen ($15 million), with tapes earning another 1.3 billion yen ($6 million).

Discmate recently formed the Union/Sun Alliance with the London Phonograph organization of the U.K. for the distribution of British products in Japan (Cash Box, May 31).
The complaint charges that Universal is infringing Midway's rights by creating, im- porting and distributing an electronic video game machine called "Cosmic Alien," which "contains audio-visual material that is copied largely from Galaxian" and by publicly distributing "numerous advertising slicks and promotional material con- taining material that is copied largely from Galaxian." The complaint also charges Universal with unfair competition under both federal and California laws and seeks an injunction and recovery of damages, profits, costs and attorneys fees from Universal, as well as punitive damages.

Midway states that it intends to take the legal action necessary to protect its proprietary rights against all copiers of the Galaxian video game and the sellers of such infringing games.

**Food Regulation Opposed by NAMA**

CHICAGO — The National Automatic Merchandising Assn. (NAMA) filed an amicus curiae brief in the U.S. District Court in Washington, D.C. in support of a suit by the National Soft Drink Assn. (NSDA) opposing the United States Department of Agriculture (USDA) competitive foods regulation which is scheduled to take effect on July 1.

"The USDA regulation clearly violates the intent of the law and represents an attempt on the part of the Secretary of Agriculture to reach for more authority than the law gives," said G. Richard Schreiber, NAMA president. "We took this action on behalf of the more than 2,400 NAMA member firms because the USDA is clearly ex- tending its authority beyond the law.

Although NAMA's "friend of the Court" brief concentrates primarily on the "time and place" aspect of the regulation, NAMA firmly supports the NSDA in its various other arguments. The NSDA suit asks for a preliminary injunction and declaratory or- der by the 15th to overturn the USDA regulations issued last January.

The NAMA brief states that neither the current act of the Congress nor the history of school lunch regulations authorizes the Department of Agriculture to govern activities outside the lunchroom and at hours other than the lunch period.

**Resorts To Buy Bally Slot System**

CHICAGO — Bally Manufacturing Corp. has entered into an agreement with Resorts International Inc. for the sale of Bally's Slot System II. The SDS II is a computerized cash monitoring and security system for slot machines that permits on line data monitoring, reporting and data gathering and analysis of security and maintenance functions.

The installation of this system in Resorts' national operations at Atlantic City Casino is scheduled to begin in June 1980 and will mark the fourth major installation of the "game-changer" system, according to Robert D. Mullaney, chairman of the board and president of Bally Manufacturing Corp. Bally's SDS systems are presently in operation at the Las Vegas Hilton and the Flamingo Hilton.

**Rock-Ola's Senesac Counsel's Juke Industry**

A recent article in Canadian Coin Box Magazine prompted the following open letter to the industry from Joseph E. Senesac, advertising and sales promotion manager at Rock-Ola Manufacturing Corp.: The present economic condition — called many things, but all indicating a downward trend — is actually providing a stimulus to the jukebox industry.

This point was recently brought to the at- tention of Canadian Coin Box Magazine readers. The dollar amounts mentioned in the article certainly apply here in the United States, and, in all probability, are slightly higher.

Many places have found that professional musicians or disc jockeys are available for effective relations to the added income they produce at the door and at the bar. Yet those locations catering to a dancing clientele, and management must provide the desired type of music or lose their customers.

Not surprisingly, many locations are turn- ing or returning to the jukebox to provide the needed music. This eliminates the entrance charge that only helped defray the cost of live entertainment or a disc jockey, but irritated many customers. With a phonograph, the price per selection can be set to provide a profitable income, or it can be used as a promotional tool to draw a larger crowd: free play, five cent night, 10 selections for a dollar, etc.

Aggressive, promotional minded managers use the jukebox in many ways to stimulate their overall business. In addition to "Free Play Nights" or "Five Cent Nights," they run special events such as music from the '30s and '40s, polka parties, square dance nights, music by the big bands, Roaring Twenties, Venetian nights, and evening of Irish music, Waltz parties. Some locations have their phonographs programmed two ways: for "touch type" dancing until 11 p.m. and disco type dancing from 11 p.m. closing.

There are locations that use two phonographs located in separate rooms.

**Atari Taps Gerson for Finance VP**

SUNNYVALE — Fred Gerson has been named vice president, finance, for the Coin-Operated Games Division of Atari, Inc., according to Gene Lipkin, president of the division.

Prior to joining Atari, Gerson was associated for several years with Arthur Young & Company, in New York and San Jose, California, where he served as an audit manager.

He holds a B.A. degree in Economics from Brooklyn College and an MBA degree in Accounting from New York University.

Each phonograph is selectively program- med to please a certain type of audience.

For properly used, the phonograph is a very effective promotional tool that has a direct and measurable influence on profits. When you consider that a jukebox is provided to the location without any capital investment, it is serviced, maintained and, in most cases, programmed without charge, and that the location owner shares in the machine's profits and that it stimulates his overall business, a phonograph turns out to be a most unique and profit-producing piece of equipment for the location operator.

As a leading publication in the coin- operated machine industry, you strive con- stantly to provide operators with practical and proven ways to increase their profits. For many operators the jukebox has always been there — producing year-in, year-out profits. They take the phonograph for granted and tend to look at its potential for in- creased profits. You will be serving the operator well by regularly reminding him of the added profit potential made possible by the new phonographs now available.

Thank you for your past and continued interest in Rock-Ola. Sincerely yours,

Joseph E. Senesac

(Ed note: Joseph E. Senesac is advertising and sales promotion manager at Rock-Ola Manufacturing Corp. The article referred to in Canadian Coin Box was headlined "Rising Interest in Juke Boxes! Replacing Live Entertainment in Lounges & Bars.")
EASTERN FLASHES

To start this week’s column on a happy note — NYSUMA pres. Millie McCarthy says the proposed tax increase on coin-operated machines (Cash Box, June 21) has been shelved for the moment. The other pinball machine annual fee for N.Y.C. ops. has been set aside in the legislature until fall, which will give operators the opportunity to strengthen their forces. In view of this development a special meeting of NYSUMA was called on Thursday, June 26, at the Sheraton Inn in Syracuse for discussion and strategy planning on this and similar issues. For further details contact Millie McCarthy at (914) 434-5343.

A SAMPLE OF THE Hot, new Exidy “Targ” arrived at Bally Northeast-Syracuse last week and Jack Townshend is quite excised about the new piece — and its high potential. Midway’s “Galaxian” in both the upright and cocktail model is a big seller out there; along with the cocktail and upright Atari “Asteroids.” Renewed interest in cocktail tables is most predominant, he said, in the metropolitan areas — Albany, Buffalo, Syracuse, etc. The pin spotlight is focused on Bally’s “Space Invaders,” and Jack indicated that the follow-up “Mystic” is testing out very well. In conclusion he noted that the distrb is looking forward to the impending release of Beebee phonographs, just as soon as the Stern acquisition is finalized.

INDUSTRY CALENDAR

Oct. 6-10: JAA (Japan Amuse. Trade Assn.), annual conv., Tokyo.
Oct. 23-26: NAMA National Convention, Exhibition; H. Reit Bertine Convention Hall, Kansas City, Missouri.
Oct. 31-Nov. 2; AMOA, annual exposition; Conrad Hilton Hotel, Chicago.
Nov. 22-24: IAAPA annual convention, Rivergate; New Orleans, La.

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Classified Ads Close WEDNESDAY

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MANAGER'S CRME IS Let 'The Artist Make The Music'

(Mentioned from page 15)

I wouldn't want to say that Warner Bros. was over- the-Mercury. You know we sold a lot of records in Mercury. In fact, the first album with Warner Bros., "Atlantic Crossing," did very well. The second album was even stronger. I was aware that Warner Bros. just about managed to make that gold, selling about 200,000 copies.

STARTS OWN LABEL

Under the terms of Stewart's deal with Warner Bros., Gaff started his own label, Blue Star Records, in 1978 to handle the distribution of Stewart's sales there (Riva is distributed by Phonogram in America.) According to Gaff, Riva achieved sales of over a million for "Atlantic Crossing" in England. Gaff told "it's a long time since I've seen a song that was so successful and cut it out in America because Rod was appearing on the television 'Rock Awards.'" This 1977 television appearance, Gaff said, triggered the major Urge in his long association with the singer.

"Very few people wanted to do the awards show," Gaff recalled. "I remember Elton John telling Rod, 'for God's sake don't do it,' which got me upset because Elton had done it the previous year, but he didn't do it. After seeing several million albums sales and could afford not to. It was one of the few times I've ever had a row with Rod. I told him, "Look, you really ought to get somebody else to manage you if you don't want to do this." I was very upset that other people were interfering."

Stewart reigned and took his manager's advice. "The upshot of Rod's doing the show was that the single and the album, "Tonight's The Night," were #1 in three weeks," said Gaff.

Stewart's career has been on the up- surge since. His most recent albums, "Foot Loose & Fancy Free" and "Blondes Have More Fun," both achieved platinum status, as did the smash single from the latter LP, "Da Ya Think I'm Sexy?"

Rod is a follower of trends, however, the success of the single does not imply a permanent shift to disco. I can assure you that Rod's next album is going to be much more..." Gaff said. Gaff said that Stewart, now lives in Los Angeles with his wife Alana, will release "Since Your Love Left Me," which is due in February, according to Gaff. He added that a Stewart video production of "Da Ya Think I'm Sexy?" and a Link Wray and video, is ready for imminent release.

Other Acts

Although Stewart is his major act, Gaff has been very active in searching out new talent with promising possibilities. When Gaff is searching in search of a publishing deal, Gaff beat larger competitors to the punch with a lightning- quick offer. Gaff had never heard the band, but he relied on the word of friends in Lon- don who told him that "There was the best of all the new bands." Although his contract with the group has now expired, Gaff, who is impressed by the band's record sales to date, which covered all of the group's songs through the "London Calling" LP, "MG Music wants singer songwriter who has the potential for a major hit," said Gaff. MG has been scored with a major hit when Air Supply, an Australian group he signed three years ago, climbed to #2 on the Cash Box Top 100 Singles chart with "Lost In Love."

Gaff is currently managing Ria/Vico/Phonogram, the group who had an American hit single with "I Need A Lover" 18 months after its original release, and who had a British hit with "Wild World." The band's frontman, breaking Cousin is similar to the plan that worked for Stewart — extensive touring. These days, how, Gaff's economic realities are a little different, but he's supporting his associates to huge tour. "Support is the most important single issue I have for which the record companies," said Gaff. "Mercury has been very supportive of John Cousin and they do appreciate the situation."
The first step was my group with Clifford Brown. Then I initiated the use of all sorts of odd meters. The next step was during the '50s when I began dealing in socio-political aspects and the use of voices (as exemplified by the "Freedom Now Suite" on Columbia). Now with the M'Boom configuration I can really bring my concept to its furthest extent with these different percussion instruments, how do you create all the modes of music with M'Boom? We've created an orchestral sound that incorporates harmony, melody and a wide variety of rhythms. It's all there on Roach's "M'Boom." (Columbia Doctor was his first album.) I had to spend $14,98, one of the initial releases on the new CBS Mastersound series along with recordings of Stravinsky, Strauss and Shastakovich. The Mastersound series represents the pinnacle in audiophile recordings: they're digitally recorded and mastered. The recording technique is pressed on an advanced vinyl compound. The ringing, thundering quality of M'Boom's percussion arsenal is well suited to the clarity and depth of the digital process: the sound is sumptuous and vibrant. Roach and his fellow percussionists (Roy Rogers, Omar Clay, Max Roach, Bill Carney, Joe Chambers, Abdur-Rahman) have arrived at a new inception—a school of percussion that comes out of the American music heritage, while incorporating all aspects of global rhythmic languages; the challenging oromo modes of "Twinkle Toe," the Ellingtonian Aro/Later or "Caravaners," the South American jungle sounds of "Morning/Midday," the epic grandeur and mystery of "January V" and Monk's "Epistrophe," and the engaging funk of "Ku-jigacha" and "The Glorious Monster." M'Boom is the most visionary album of 1960, and marks the return to active recording use, I was leaning away from playing what I felt. I'm steady, I played what somebody else thought I should play. The freedom and popularity of the band's music steadily grew through the '70s as we began to play exactly what we wanted. But you know, the irony of the situation is that since 1969 this same question comes up, I know I have to have my own group to develop my own concepts. That's why I went into the whole concept of developing my own lines.  The Beach Must Go On — To every drummer of the past 35 years, whether they play jazz, rock, blues, or jazz-rock fusion, Max Roach is the undisputed king of modern percussion. If, as Roach himself observed, "that for every three beats a drummer plays, two of them belong to Jo Jones." Then it could be stated with some certainty that modern drummers owe the greater part of their technical vocabulary to Max Roach. Roach brought trap drumming to the forefront of American music and raised the "improvised drum solo to the level of pure poetry." With his skills and the artistry he brought to his work, he was a major influence on the development of modern jazz. The first step of my career with Clifford Brown. Then I initiated the use of all sorts of odd meters. The next step was during the '50s when I began dealing in socio-political aspects and the use of voices (as exemplified by the "Freedom Now Suite" on Columbia). Now with the M'Boom configuration I can really bring my concept to its furthest extent with these different percussion instruments, how do you create all the modes of music with M'Boom? We've created an orchestral sound that incorporates harmony, melody and a wide variety of rhythms. It's all there on Roach's "M'Boom." (Columbia Doctor was his first album.) I had to spend $14,98, one of the initial releases on the new CBS Mastersound series along with recordings of Stravinsky, Strauss and Shastakovich. 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### CASH BOX Top 100 Albums

**July 5, 1980**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Musician</th>
<th>Title</th>
<th>Weeks On Chart</th>
<th>Date</th>
</tr>
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<tr>
<td>1</td>
<td>Glass Houses</td>
<td>BILLY JOEL (Columbia FC 36384)</td>
<td>16</td>
<td>5-28</td>
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<td>2</td>
<td>Against the Wind</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND (Capitol S200-12041)</td>
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<td>3</td>
<td>McCartney II</td>
<td>PAUL McCARTNEY (Columbia FC 36511)</td>
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<td>Just One Night</td>
<td>ERIC CLAPTON (RSO RS-2-4326)</td>
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<td>5</td>
<td>The Wall</td>
<td>ROY THOMPSON (Columbia FC 36183)</td>
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<td>6</td>
<td>The Empire Strikes Back</td>
<td>EMPIRE STRIKES BACK (Columbia FC 36244)</td>
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<tr>
<td>7</td>
<td>Empty Glass</td>
<td>PETE TOWNSHEND (Island SD-32-100)</td>
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<td>8</td>
<td>Urban Cowboy</td>
<td>ORIGINAL SOUNDTRACK (Asylum #90002)</td>
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<td>9</td>
<td>Mouth to Mouth</td>
<td>LIPPS INC (Columbia NBLP 7197)</td>
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<td>10</td>
<td>Heroes</td>
<td>KOMMODO/ROSAS (Motown MB-9393M1)</td>
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<td>21 at 33</td>
<td>ELTON JOHN (MCA-5121)</td>
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<td>18</td>
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<td>(Capitol Bros BS 3306)</td>
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- **97** Fame
- **98** The B-52's
- **99** A Decade of Rock and Roll 1970 to 1980
- **100** Van Halen
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